16,000 Theatres CAN Finish the War Sooner

Back the Motion Picture Industry's 6th War Loan Drive—Nov. 20-Dec. 16

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879

COPYRIGHT, 1944, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL. 156 No. 9 NEW YORK, WEDNESDAY, NOVEMBER 8, 1944 PRICE 25 CENTS

GI'S AT HOME ABROAD VIA RADIO

Concert Dates for Pop Radio, Disc Names Newest Show Biz Bonanza

A new kind of show business, popular music concerts by top radio and record names, is now emerging as the entertainment industry's newest war baby. A variation on the one-nighter theme, it is returning staggering boxoffice returns, reviving business for concert halls and auditoriums wherever the attractions play, and paying off star performers at boff figures.

As yet, it's still somewhat of a virgin field, but dates already played, plus those lined up and others being worked on, indicate that the new field will expand on a large scale within the next year, delivering plenty of pay dirt. One result already noted is that virtually every band booking office in the business is now looking for concert-wise bookers to head up new departments.

Latest performer to go concertiz-

(Continued on page 63)

Radio Habit Hits Legit

Increasing tendency of audience to applaud lines and bits of biz in legit shows, disturbing actors and breaking continuity of show, is being noticed on Broadway. Tendency believed to be a radio habit brought in by studio wise audiences, who, however, are not legit-wise.

Trend been noticed most at recent performances of the new comedy hit, "Harvey," at the 48th St., N. Y.

MAIN ST. DISCERS EISENHOWER IDEA

GI Joe can't come home until Hitler and Hirohito throw in their chips and call it quits but, through an all-out cooperative effort of the Armed Services and the broadcasting industry, the "home towns" of thousands of GIs are going to be shipped overseas on a global basis in the form of electrical transcriptions.

"Our Town" program, instituted at the specific request of Gen. Dwight D. Eisenhower, will consist of 180 recorded radio shows built to "main street-corner store, etc." formats as an intimate report from the nation to its absent sons.

Stanzas, to be known as "Let's Go to Town," will receive global distribution through the use of every Army shortwave beacon and the American Forces Network in the

(Continued on page 62)

Sinatra to Sparkplug War Bond Drive to Bobbysoxers; Glamor Pitch

For the first time since Pearl Harbor, the motion picture industry is mulling plans to glamorize War Bond buyers. According to a campaign under consideration by film industry Sixth War Loan campaign committee heads in New York, one of the earliest appeals in the current drive is to be aimed at bobbysoxers throughout the country via a tieup with Frank Sinatra.

Plan drawn by Tom Waller, Paramount publicist on loan to the WAC, to stimulate national syndicate and wire service coverage for the film industry's participation in the War Bond campaign, is being shaped so that it can also be used by exhibs in other cities throughout the U. S. to spur local Bond sales.

Under the proposal, teen-agers will be given ticket numbers with

(Continued on page 31)

The H'wood Idea

Hollywood, Nov. 7.

In keeping with Hollywood tradition, Metro has constructed a super-dooper hotel set to outwaldorf the Waldorf-Astoria. Studio layout for "Weekend at the Waldorf" covers 120,000 square feet while the New York hostelry covers only 81,337.

Look to Roosevelt Move Vs. Petrillo

Washington, Nov. 7.

Labor-minded observers of the music industry feel that Economic Stabilizer Fred Vinson's request to RCA-Victor and Columbia Records—to refrain from negotiating a deal with the American Federation of Musicians until after election—might possibly presage a move by President Roosevelt against James C. Petrillo, prez of AFM, in the immediate future. They see no other reason for the communique to the disc outfits.

It is well known that the companies are now willing to settle on Petrillo's royalty terms—and that they did not go through with the thought of placing their side of the controversy before the public in newspaper ads because it might have hurt the Administration's election chances.

At any rate, if FDR doesn't move against Petrillo immediately after election, there are legislators here who feel that the next session of Congress might produce some measure against a possible duplication of the Petrillo fracas.

Death Cancels Meeting Of Dancer, Soldier Mate On USO Foxhole Circuit

Chicago, Nov. 7.

Tragic story was revealed here last week of how a soldier's wife, his partner in a dance team broken up by the war, joined a USO show as a single in the hope that she might run into him on the foxhole circuit, only to learn he was killed on the eve of his departure to rejoin her in Germany.

Soldier was Pvt. Edward Skolnik, 30, "Shayne" of Chicago team of Shayne & Armstrong, killed in action in Germany. His wife, who is also in Germany entertaining servicemen, is known professionally as Charlotte Armstrong. Miss Armstrong, who had been corresponding with her husband and finally arranged date and place for a meeting, to be turned back disappointedly when he didn't show up, learned of his death from his sister here, who relayed the War Department's message to Miss Armstrong last week.

Miss Armstrong has been entertaining servicemen in England, France and now in Germany since last January.

B'way Finally Hit By Election Blues

Presidential election finally caught up with Broadway last week, reaction to the intense campaigning by President Roosevelt and Governor Dewey being reflected by dropping of both legit and film grosses, particularly legit.

Heretofore, when there were elections for the chief executive, show business was offish for a month or more prior to election day. This season, however, instead of business slipping, it held up, with increases registered by a majority of shows, and the fact that attendance was affected only on the final week of the campaign was a new break for Broadway.

Newer legit hits were not dented, the long stayers figuring in the decline. Standout musicals dropped more than $4,000, while straight-play favorites went off on an average of $2,500 each. Advance sales, however, indicated prompt recovery this

(Continued on page 35)

Campaign Kicks In $1,225,000 To Four Big Webs

Four networks closed this year's Presidential campaign with gross time sales of $1,225,000, said by trade observers to be the webs' biggest political take to date. Of the four majors, Mutual did the top biz, with $400,000 in gross sales chalked up to midnight Monday (6). MBS, in the election picture, was in the driver's seat, having more available time than other nets.

Second top grosser was NBC, with an estimated $380,000 rolling in. Blue did $264,000 and CBS $181,000, latter figure being net, not gross.

What radio's nationwide take from politics was, no one can say. It is authoritatively reported that state Republican committees exceeded by far the $750,000 which the GOP national committee estimated it

(Continued on page 62)

Harry James Reported Ready to Buy Baseball Club and Quit Band Biz

Harry James is said by those close to him to have a hankering to be the owner of a professional baseball club, and if he can get enough money together he would sink it into a Coast team. In that event he would quit the band business. He's a baseball diehard and is known to have turned down dates with his band to play the game.

For a guy with such ideas, James apparently is not interested enough in the band business to want to cache the cash necessary to realize his ambition. He consistently refuses to play theatre dates, wherein lies the most money for top-name leaders, and as a result he is probably the least independent, financially, of all the top-bracket maestros.

BRACKEN'S 'RISK' IN SUPPORTING DEWEY

Hollywood, Nov. 7.

Remarks attributed to Eddie Bracken that he risked his future in pictures by openly supporting Governor Dewey has brewed a tempest in Hollywood. Even staunch champions of the Republican candidate expressed indignation at his questionable taste in mouthing such utterances as he allegedly made at the Dewey rally in New York's Madison Square Garden.

Taking Bracken to task for his

(Continued on page 31)

Hearstian Abuses Rile Walt Winchell And Lolly Parsons

Two of King Features' outstanding columnists nursed grievances against the way the syndicate was supposedly pushing them around, but Walter Winchell is all right once again. Louella O. Parsons recently hopped from Hollywood to New York to

(Continued on page 63)

John Mason Brown's Yen To 'Lippmannize the Arts'

Lieut. John Mason Brown, ex-N.Y. World-Telegram drama critic, has joined staff of Saturday Review of Literature as associate editor. Recently placed on inactive duty list by Navy, Brown will do weekly column for SRL, starting with Christmas issue, Dec. 2.

Column will be of general nature.

(Continued on page 63)

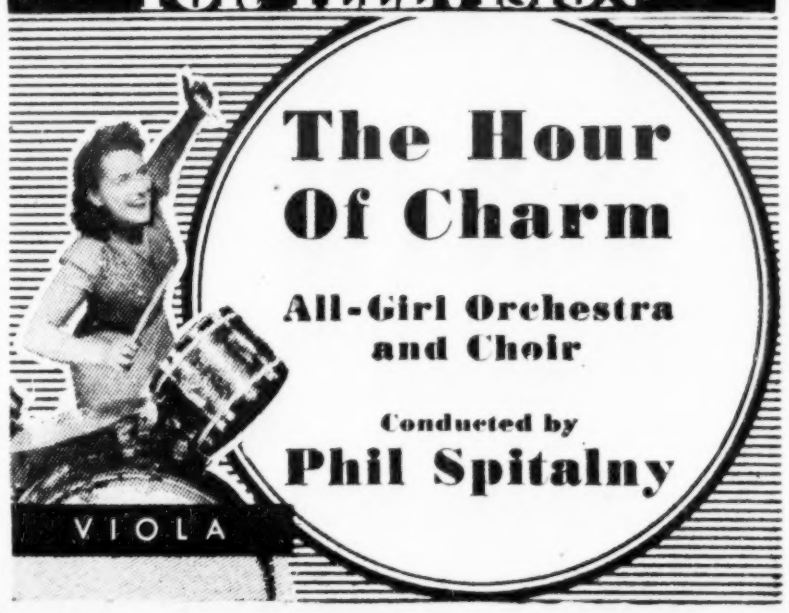
'VARIETY' WITHDRAWS FROM PHILCO PROGRAM

"Variety" is withdrawing from the Radio Hall of Fame next month when Philco moves its program to the Coast. This paper bowed out when, for reasons of budget, the sponsor named a readjusted fee.

After the show from New York Dec. 3, Paul Whiteman, producer Tom McKnight, scripter Mort Lewis, et al, shift west, where Whiteman will recruit a Hollywood team of musicians for the winter hiatus.

It's a thoroughly amicable parting between Philco and "Variety."

FOR TELEVISION



The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

Horses Running Again in H'wood, So Are Film Workers, From Studios

Hollywood, Nov. 7.

Sudden surge of absenteeism in the film studios, accompanied by imaginary maladies among the absentees and fatalities among their grandmothers, coincided strangely with the return of horseracing to Hollywood Park. There is no relief in sight for about six weeks.

Opening day attracted approximately 35,000 humane sportsmen, who sacrificed tons of gas to improve the breed of horses via the $2 window.

Hollywood Park was all dolled up in its original makeup after a three-year loanout to Uncle Sam as a storage plant for ammunition and other wartime accessories. Among the familiar decorations was the wooden-shod Goose Girl, selected from a bevy of 12 glamorettes. Boxes in the clubhouse and grandstand were decorated by producers, directors, writers, actors and songwriters, mostly A.W.O.L. from the studios.

Barns were crowded with hayburners, most of which arrived recently from the Bay Meadows track near San Francisco. A few came from eastern circuits and a few were owned by Hollywood execs who are wealthy enough to improve the breed of steeds via the feedbag.

Literature is experiencing a popular upsurge in the Hollywood-and-Vine neighborhood, with clusters of scholars gandering over each other's shoulders every morning to study the limited supply of form sheets. Meanwhile, cafe operators in that vicinity are complaining about the daily drain on their afternoon trade.

WITNESSES IN DORSEY CASE AVOID TRIAL

Los Angeles, Nov. 7.

Two important witnesses in the Tommy Dorsey assault case, slated for trial Nov. 14, are listed as missing by Fred N. Howser, district attorney for Los Angeles County, leaving only one key man, Jon Hall, on the prosecution's side.

Eddie Norris, veteran of the "Battle on the Balcony," is now in New York and has sent word through an attorney that he would not return for the trial. Jane Churchill, Norris' companion at the party, has left for parts unknown to the D.A.

Joe E. Brown's Daughter Badly Hurt in Auto Crash

Hollywood, Nov. 7.

Joe E. Brown's 14-year-old daughter, Mary, is in critical condition following crash with car driven by Freddie Bartholomew Saturday night (4). Other daughter, Cathryn, 11, also injured but not seriously. Bartholomew's grandfather, 85, also critically injured.

Crash occurred in Los Angeles during rain. Bartholomew, recently discharged from the Army, is now working in pix.

Americana Folk-Singers Getting More Attention

Casting of Burl Ives for the Theatre Guild's "Sing Out Sweet Land," now rehearsing, is held as marking the coming of age of folk singers of the Ives-Josh White genre. Minstrels are now regarded as good boxoffice draws, as witnessed by the success of Ives, White and Richard Dyer-Bennett in the various niteries (Cafe Society, Village Vanguard, Blue Angel, etc.), they've played. Dyer-Bennett will shortly do a solo concert at Carnegie Hall, dated for Nov. 18.

Reason given for growing public appreciation is increasing American awareness of the nation's heritage, as expressed by folk tunes of earlier days.

Roll-It-Up Records

Los Angeles, Nov. 7.

New flexible discs, capable of being rolled up and carried in the pocket, have been added to the output of regular platters made by Gilt Edge Records, a subsidiary of Adverdisc.

Leeds Music has given Gilt Edge permission to record several of its songs in that manner.

Ford's Postwar Deal

Hollywood, Nov. 7.

John Ford, currently a commander in the Navy, inked a postwar director deal with 20th-Fox.

Contract requires Ford to launch a picture before the cameras within six months of his return to civvies.

Buff Congregation Hears 'Dr. I. Q.' McClain Explain His Call to Ministry

Buffalo, Nov. 7.

An unannounced visit by James "Dr. I. Q." McClain to the pulpit of Buffalo's swank St. Paul's Cathedral, Sunday (5) morning saw him switch from the role of quiz-master to that of a preacher. The "Doctor," who is a student for the Episcopal ministry at Seabury Seminary, Evanston, Ill., led the solemn ritual procession of the service wearing the traditional surplice and cassock of the church.

The Very Rev. Edward R. Welles, Dean of the Cathedral, introduced McClain, invited him to share the pulpit, and substituted a quiz service for the usual sermon. Asked why he entered the ministry, the Doctor said that it "seemed the only intelligent thing for him to do" because he felt he had "been called by the Lord." In response to further questions, McClain suggested newspapers, radio, pictures and television as appropriate media for church promotion, but stated that "smug attitudes" by some churches were preventing their most advantageous use.

When, at one point, McClain became confused and used the word "audience" instead of "congregation," Dean Welles cracked, "Perhaps you should start using 'congregation' for 'audience' on your radio programs."

Nitery Owners Define War-Rich Spenders

The smart nitery owners now feel they know which of the profligate spenders are legit, and which are the "black market" war-rich. A common observation is:

"This type of character is getting himself stewed just to forget what's gonna happen when Uncle Sam catches up. We know that many a war-enriched blacketeer is lying awake nights worrying how to pay off on income tax. They have it all right, but the moment they declare how they got so much profit they'll expose their rackets in nylons, under-the-counter booze sales, textiles or whatever the racket."

125th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1944"
El Capitan Theatre, Hollywood, Cal.
"'Blackouts' is a brilliant explosion of comedy entertainment. Ken Murray is tops."
Veloz & Yolanda.

Frank Fay Surprises Broadway (and Himself) As Socko Hit in the Legit

By JACK PULASKI

The most stimulating event of the young legit season, particularly in the estimation of actors, was the hit scored by Frank Fay in "Harvey," which opened at the 48th Street last Wednesday (1). That a vaudevillian, radio and nightclub entertainer should perform so surely in a straight play seemed surprising to the critics, who went to town in applauding the former monologist. After getting the reaction in professional circles, Fay also was surprised that there were so many well-wishers.

Brock Pemberton, who produced "Harvey," had a long, tentative list of actors to mull over for the name part, and when he went to the Coast some months ago in connection with his "Janie," he mentioned the new play to Harold Boyd, comptroller of San Francisco. Latter hoped there was a part "for my friend Frank Fay," but at the time the manager was not impressed. When Fay came east to play a date at the Copacabana nitery, Pemberton and Antoinette Perry, who staged "Harvey," invited the comedian to their offices.

After reading the script Fay said it looked very good to him and even before the comedy went into rehearsal he signed a run-of-the-play contract. During rehearsals there might have been some doubt about Fay's performance but as soon as the chips were down—a performance before a paying audience—Pemberton and Miss Perry were sure they had picked the right star. They, too, made a keen choice in engaging

(Continued on page 62)

SCULLY'S SCRAPBOOK

By Frank Scully

Rogues' Gallery, Cal., Nov. 4.

Most of my devoted public, and vice versa, is E. V. Durling. I've never met him, yet we've been friends for years. But I have a bone to pick with him. I'll get to that in a minute.

First I want to clear up this matter of personal friendships. Just why do you have to "meet" somebody to "know" him? With telephone, telegraph and radio, not to retreat to the lowly mail, why is a handshake the only test of camaraderie? When Crosby says he'd rather make pictures for the troops than do personals because he gets nearer to them that way, why force him into the other routine? Is Roosevelt less well known because he abolished the daily handshaking routine? Can't he come closer with his voice over the radio than most politicians can reach?

Not long ago a lovely gal laughed up her elegant sleeve when an eminent author told her at dinner he knew me "intimately," and backed that up by saying we had corresponded for years. Then she learned we had never met. "He's such a dope," she said. But why? What would a personal appearance do to cement a friendship that had got on nicely for 10 years without one?

Like others, I corresponded for years with Jim Farley. We were Jim and Frank long before we met. We wrote, telephoned across the country and arched the gap of mileage very easily. Personal meeting added nothing. I had admired the guy as postmaster-general and working head of the Democratic party.

Old G. B. Shaw carried on with Ellen Terry for years and years without personal contact. It must have been hard for him not to meet her in such a snug town as London, but they both preferred to pitch their woo via mail, both presumably never having heard the line, "Never write a letter, never destroy one."

Fan Mail

All this gets me 'round to E. V. Durling. Every so often he gives me a plug in his syndicated column. But he must describe me inadequately, and so I'm afraid after all these years I'll have to make a pilgrimage to Chateau Durling, meet him as man to man and set him straight on a few basic facts. As 'tis, every time he throws me a complimentary curve it brings me fan mail like this from Texhoma, Oklahoma: "Please send me a picture of yourself. I am collecting pictures of movie stars so of course I want yours."

Now, I'm not above fan letters, but those that Durling inspires run in a vein that amounts to a rut. The writers think I'm a picture star. I've tried sending them "stills" of whatever stars were lying around Bedside Manor, and girls in Oklahoma and Texas must be getting pretty tired of writing to a Mr. Scully and getting studio portraits of Jean Hersholt, Katharine Hepburn and Bob Hope. But I'm not going to plank down a lot of dollars for pictures of myself just to keep Durling's public from being disillusioned. In my case it would only result in setting my public completely on fire anyway. My pictures look like Washington, if Washington had been good looking.

So from here out I'm asking the otherwise delightful Durling to key me as "an author" and not to say even "a handsome author" because people are curious, when they're not downright skeptical, and confirmation runs into money which, without a studio swindle sheet to fall back on, I haven't got enough of (period).

STRESSES LARTIGUE'S NON-'COLLABORATION'

Col. Jock Lawrence, himself from Hollywood, is back in New York on two weeks' furlough, bringing with him the news of Paris agent Henry Lartigue's great service to the Allies. It comes as good news to many who were long misled about Lartigue's "collaborationism," a deliberate role in order to help General Eisenhower's safe entry in the French capital.

Laudy Lawrence, former Metro head in France, also attests to Lartigue's heroism on behalf of the Allies.

In America, Lartigue's longtime partner, Clifford C. Fischer, who is still his partner in Les Ambassadeurs and Ciro's, Paris high spots, steadfastly had contended that "knowing Henry Lartigue as I do I know he couldn't go with the Nazis, even though maybe he's forced to cater to them, because, after all, our spots are the Stork and 21 of Paris."

U. S. Flying Ace Sought For Postwar Pic Career

Major Allen V. Martini, flying ace of the Eighth Air Force, who impressed on several speaking engagements for the picture industry during the Fifth War Loan drive, is being considered for a postwar film buildup as an actor.

Several producers have contacted Martini and sounded him out on an acting career.

The ace is currently at the Sioux City, Iowa, air base but may be going over again shortly.

No 'Ham' in Carroll

Hollywood, Nov. 7.

Otto Kruger draws the role of Earl Carroll in Republic's forthcoming musical, "Earl Carroll's Vanities."

While admitting that he might be the proper type, Carroll turned down the part on the ground that he is not a film actor.

Holloway Goes Dramatic

Hollywood, Nov. 7.

Sterling Holloway, a comic when he joined the Army two years ago, returns to pictures as a dramatic thesp.

Medically discharged from service, Holloway plays his first serious role in Samuel Bronston's "Walk in the Sun."

Mamoulian's New Style Of B'way Musical Told; An Integrated Theatre

Calling the average Broadway musical comedy "stilted" and the "lowest form of entertainment," Rouben Mamoulian maintains that the new trend in musicals, as exemplified by "Oklahoma!," "Bloomer Girl" and the forthcoming "Sadie Thompson," will eventually push the old-style musicals off the boards.

Admitting that the musical comedy is the most popular form of theatre entertainment, Mamoulian, who staged "Porgy and Bess," "Oklahoma!" and "Sadie," says the average musical is pretty low in artistic values due to being a conglomeration of units unrelated to each other.

(Continued on page 31)

JEANETTE MacDONALD BOFFO IN CHI OPERA

Chicago, Nov. 7.

Reversing the usual order of things, Jeanette MacDonald stepped from the screen to the operatic stage here Saturday (4) to draw salvo after salvo of bravos is a sock debut as "Juliet" at the Civic Opera House.

Singer threw everything in her musical comedy and film book at 'em—including a small but sweet soprano—and paved the way easily for her next and last appearance this season with the Chicago Opera Co., Nov. 15, as Marguerite in "Faust." After that she's going to N. Y. to rehearse Mike Todd's production of a Victor Herbert operetta which has never before been staged. She passed off any and all suggestions that her Juliet and Marguerite might be a bid for the Met.

Capt. Michael Bartlett, former film and operatic performer, recruited from the U. S. Marine Corps for the role of Romeo, foiled for the star's Juliet.

Lolly's Hosp Checkup

Louella O. Parsons, Hearst film columnist, was discharged from Mt. Sinai Hospital, N. Y., on Sunday (5) after five days' observation.

Report is that Lolly was pronounced fit after her discharge, condition being described as "pretty good." No surgery is indicated.

This Week's Football

By Ted Husing

(SATURDAY, NOV. 11)

GAMES	WINNERS	ODDS
Army-Notre Dame	Army	11-5
Dartmouth-US Coast Guard	Dartmouth	7-5
Holy Cross-Colgate	Holy Cross	7-5
Penn-Columbia	Penn	3-1
Navy-Cornell	Navy	8-1
Penn State-Temple	Penn State	2-1
Yale-Brown	Yale	9-5
Alabama-Mississippi	Alabama	7-5
Miss. State-Auburn	Miss. State	6-5
Clemson-VMI	Clemson	6-5
Duke-Wake Forest	Duke	6-5
Georgia-Florida	Georgia	7-5
NC Prefl.-Ga. Prefl.	NC Pre Flight	7-5
Tulane-Ga. Tech	Tulane	5-6
Michigan-Illinois	Michigan	13-10
Indiana-Minnesota	Indiana	6-5
Pitt-Ohio State	Ohio State	5-1
Iowa State-Nebraska	Iowa State	8-5
Purdue-Northwestern	Purdue	7-5
Wisconsin-Iowa	Wisconsin	6-5
Arkansas-Rice	Arkansas	8-5
Oklahoma-Missouri	Oklahoma	6-5
Texas AM-SMU	Texas AM	5-7
Oklahoma AM-Texas	Oklahoma AM	6-5
TCU-Texas Tech	TCU	6-5
UCLA-California	UCLA	7-5

National Pro League

(SUNDAY, NOV. 12)

Washington-Bklyn	Washington	3-1
Cleveland-Green Bay	Cleveland	1-2
Chicago-Boston	Chicago	2-1
Detroit-CarPitts	Detroit	2-1
Phila.-New York	Phila.	17-10

SEASON'S RECORD

Won, 111; Lost, 34; Ties, 12; Pct., .759.

(*Ties not counted*)

EUROPEAN PRODS NEED U. S. AID

Industry's Public Relations Veer To D. C.; May Lead to MPPDA Changes

Along with the growing movement among major motion picture companies during the past few years to develop and expand their individual public relations departments, reports are current of a possibility of reshaping the functions of the Motion Picture Producers and Distributors of America (Hays) office. Major company execs are also believed veering to the view that it may be necessary to switch the center of operations from New York to Washington, with Hollywood as the No. 2 office.

Reported that members of the Hays office, anticipating changes which may relegate New York MPPDA headquarters to the status of a bureau, have been talking to major company execs about moving over from the Hays office.

Simultaneously, there has been a revival of reports that Eric Johnston, president of the U. S. Chamber of Commerce, may become head of the MPPDA, with headquarters in Washington.

Report that Johnston would head the MPPDA, current last summer, has been denied. Will Hays, 66, also denied then and again during the past two weeks that he would step down as head of the MPPDA when his pact expires next March. MPPDA contract, from accounts, is with the Will Hays law firm in Sullivan, Ind., and not with Hays personally.

Reports of plans to shift the center of MPPDA operations to the national capital are predicated on the need for more powerful representation in political circles, with the censorship problems believed in satisfactory hands in Hollywood via the Production Code Authority.

Less Pix, Fewer WB Producers

Hollywood, Nov. 7.

Reduction in the number of features to be produced at Warners this year indicates a decrease in the number of producers. Jesse L. Lasky has left the lot, Jack Chertok is departing after his next picture, and Henry Blanke's contract is soon to expire.

Aside from these, the current roster of feature producers consists of Mark Hellinger (who leaves in a year), Alex Edelman, William Jacobs, Jerry Wald, Wolfgang Reinhardt and Arthur Schwartz.

CHI PUTS 'ADULT ONLY' TAG ON TWO INDIE PIX

Chicago, Nov. 7.

"Adult Only" tag was pinned on two pix here last week by police censor board, first since they pinked Warners' "Arsenic and Old Lace" a few months ago, only to have the order on that one revoked by Police Commissioner Allman on appeal by WB. The pix nixed for kids this time are PRC's "Bluebeard" and Capitol's "Room for Two," said by the board to lean a trifle too much towards the risque side, whereas its plaint on "Arsenic" a while back, that the poisoning of old gents for pleasure as too much for juve minds to take, was thought by Allman insufficient reason for the board's limiting WB's opus to adults.

Usual slant is that "Room for Two" is the only pic Capitol has for release here this month. Henri Elman, distributor for Capitol and PRC, said he would appeal both decisions to the commissioner, a la WB and "Arsenic," on grounds that sex isn't as rampant as the board thinks. Ordinarily he wouldn't bother, he said, but exhibitors aren't as exhilarated as they used to be at the thought of running Adults Only pix, explanation being they can't show them on weekends, when biz is biggest due to large kid audiences. Even during the week, he said, they don't draw so well, apparently because the public's mind is more on the war than on orgies.

And Just to Prove It

Hollywood, Nov. 7.

First chore for Charles Barton under his new producer-director contract at Universal is "It's Never Too Late," starting this week.

Bonita Granville and Noah Beery, Jr., are slated as co-stars.

Pic Crafts Fret Over Prod. Slack

Hollywood, Nov. 7.

Definite slackening of production on major lots, coupled with the growth of backlogs in studio vaults, is causing apprehension among Guild and union members, who have been holding meetings to discuss the decrease in calls for work. Drop in calls for extras has been the most acute, but other film workers have been seriously affected.

Majority of the unions are worried over possible retrenchment plans, believing that such a move might interfere with the reinstatement of military members, many of whom have already returned to civilian life.

'TARGET FOR TODAY' FOR 6TH BOND DRIVE

Washington, Nov. 7.

"Target For Today," indoctrination film originally made by Lt. Col. William Keighley for the Army Air Forces, has been selected by the Treasury as the only feature length film to be included in its 16 mm. program for the 6th War Loan. AAF is giving Treasury 100 16 mm. prints.

Film, which was on the Army secret list at first, has also been selected by U. S. Archives as the first AAF picture to be in its historical library of films.

REVIVAL CUED BY EQUIPMENT

Opening moves in the plans for the revival of native British and European film production will, paradoxically, depend to a considerable extent on the amount of equipment which American manufacturers will be able to make available for export.

Even those film production facilities abroad which have not been destroyed are in many instances hopelessly dated. As a result, British, French, Russian and other foreign film units are looking to importation of U. S. technical equipment at the close of the war.

Meantime, also looking to resumption of manufacture of new technical equipment, are the American studios which would likely have first call on many new devices which have not been placed on the market because of curtailment of production and priority on such equipment for the American government services.

Newest British studio equipment, from reports, is more than eight years old. French equipment is reportedly even more antedated. Film producers in both countries, as well as in Russia, are looking to U. S. for equipment as soon as manufacture is resumed.

Possibility is foreseen that, if bidding becomes strong at the outset, some unofficial system of priorities may be placed in effect, giving Allied nations first call, after American studios, in order of their importance.

DON'T SEND IT IN WITH 1 OF BING'S BANGTAILS

Hollywood, Nov. 7.

Paramount and RKO are putting on a scripting race for the services of Bing Crosby. First screenplay across the finish line will get the crooner as star.

Crosby has a one-picture deal with RKO for "The Bells of St. Mary," to be produced by Leo McCarey. His home lot wants him for "Blue Skies," a Mark Sandrich production with Irving Berlin songs.

Anti-Trust Damage Claims Against Majors Decline $12,000,000; About 29 Cases Involving $28,000,000 Remain

Damage claims involved in anti-trust actions against major companies have decreased by more than $12,000,000 during the past year. There are currently some 29 anti-trust suits, involving damage claims of approximately $23,000,000 still pending, as compared with 36 such cases a year ago, with over $35,000,000 in damages (calculating treble damages) claimed. In all, the majors are involved in around 40 anti-trust actions currently, some being for injunctions whereby plaintiffs are seeking relief without any specified monetary damages.

(Among new anti-trust suits is $225,000 damage action involving Loew's Valencia, Jamaica, L. I.).

New cases filed during the past 12 to 14 months include actions in which plaintiffs are Harry Norman Ball (Pa.), no specified monetary damages, Camrel Co. (N. Y.), no specified sum; Camrel Co. (N. J.), $450,000 damages sought; Makan Amus. Corp. (N. J.), $273,000 damages sought; Mystic Theatre, Inc. (Oklahoma), $200,000 damages sought; Rosyl Amus. Corp. (N. Y.), no specified

(Continued on page 35)

Si Seadler, Bondadeer

Si Seadler, Metro advertising manager, has been appointed advertising consultant for the motion picture industry's Sixth War Loan campaign.

Seadler handled all previous campaigns, writing all trade paper advertising copy and setting layouts personally.

Hellinger Gives WB Year's Notice

Hollywood, Nov. 7.

Mark Hellinger and Warners will separate in one year by friendly agreement. Five-year contract between producer and studio, signed in June, 1942, contains a clause giving each side the privilege of abrogation on one year's notice. Hellinger is exercising his right to retire from the pact and devote his full time to his own enterprises.

"There is no friction between Jack L. Warner and myself," Hellinger explained. "The studio has been most considerate, even keeping my offices intact during my 18-week leave of absence as a war correspondent."

Currently Hellinger is preparing "The Life of Will Rogers" for Warners and will soon resume writing his regular weekly column for King Features. Meanwhile he is readying a book about his experiences on various war fronts.

Joan Davis for 'Scandals'

Hollywood, Nov. 7.

RKO handed Joan Davis the femme star spot in its tunefilm, "George White's Scandals of 1945."

Director is Felix Feist, with Nat Holt as associate producer under general supervision of Jack Gross.

LOEW'S VALENCIA, L. I., IN ANTI-TRUST SUIT

Four major film companies, their subsidiaries, Loew's and affiliated companies are defendants in N. Y. federal court in a triple damage suit charging violation of the Sherman anti-trust and Clayton acts by the Associated Playhouses, Inc., operators of the Bay Shore and Regent, Bayshore, L. I. Suit seeks an injunction and total damages of $225,000 and to declare alleged contracts and conspiracies entered into by defendants illegal.

Associated charges that the defendants prevented them from obtaining feature films, until such features have been exhibited at the Loew's Valencia, Jamaica, or rejected by it, although no competition exists, sometimes waiting 140 days after first-run film is exhibited on Broadway.

Defendants named in the suit besides Loew's are Paramount, Columbia, Universal, United Artists, Loew's Theatre & Realty Corp. and Marcus Loew Booking Agency.

Let's Finish the Job

Someone, probably in Washington, has figured out that it costs $5,000 to kill a Jap. That's a smart, simple, graphic illustration of what the war in the Pacific is costing; how much more it will cost before it is over.

Sounds expensive—$5,000 to kill a Jap—but it isn't. It's cheap. It means that a lot of money is being poured into the finest military equipment obtainable for just one purpose—to keep loss of American life down to a minimum.

All this should make it easy to raise the $14,000,000,000 Uncle Sam is asking in the Sixth War Loan campaign. But it isn't going to be easy. As a matter of fact, Treasury Dept. officials frankly say that this, the Sixth, will probably be the most difficult War Loan campaign in history.

Why? Because many folks have decided that the war is about over; that the Government doesn't need money too badly; that it's time to quit the job of helping win the war, whether in war plants or through War Bond purchases.

Government officials know that the Sixth War Loan drive will be tough to put over because, paradoxically, every victory in Europe and in the Pacific has been making it more difficult for the Allied powers to finish the job and wind up the war. An almost unbroken series of victories has bred complacency.

As a matter of fact, that's the job the motion picture industry has been doing for a long time—even before Pearl Harbor—warning the nation against complacency. The screen has been and continues to be alert to the danger of inertia. The motion picture theatre owner, the screen star, the film producer, director and writer, the usher, the home office personnel, the exploitation man in the field, publicity man in the key city, film salesman and booker—everyone from the company president to the prop boy—during the five preceding War Loan campaigns contributed immensely. The film industry has done more than sell bonds—it has created an awareness of the issues at stake. That has been made possible mainly through show business, because this is the only medium through which the needs of the nation can be so effectively dramatized.

And that's the job which showmen have once again been enlisted for—the job which they've so successfully handled in the past five War Bond campaigns.

This time it is $14,000,000,000. It should be obvious that Uncle Sam isn't selling $14,000,000,000 worth of the finest, high grade security in the world merely for the privilege of paying around 3% on the money. It should be obvious, but it isn't—folks must be reminded.

It is the theatre operator's job now to dramatize the fact that the war isn't over yet; that the job must be finished.

To help finish the war a little sooner it would be well to remember a few statistics, too. Here they are:

Government expenditures for military equipment for conducting the two major wars are more than $5,000,000,000 monthly—*now!*

After the European phase of the war is over it will still take more than $36,000,000,000 worth of war supplies annually to lick the Japs; probably budgeted something like this:

Aircraft—Over $1,000,000,000 *monthly.*
Ships—Nearly $550,000,000 *monthly.*
Ammunition—About $350,000,000 *monthly.*
Communications — About $250,000,000 *monthly.*
Combat and Motor Vehicles—About $200,000,000 *monthly.*
Guns—Over $100,000,000 *monthly.*
Miscellaneous Supplies—Over $500,000,000 *monthly.*

That's the picture *after* the war in Europe. The motion picture industry's part in helping finish that job and the one in the Pacific is to stick to the job of selling War Bonds, creating ideas which will aid the sale of War Bonds by all industries, all media.

Stay on the job until the job is finished.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual..... $10 Foreign $11
Single Copies.....25 Cents

Vol. 156 No. 9

INDEX

6th Bond Drive.....4-17
Bills 58
Chatter 63
Film Reviews..... 23
House Reviews..... 34
Inside—Legit..... 59
Inside—Pictures..... 31
Inside—Radio 42
International 35
Joe Laurie, Jr..... 20
Legitimate 59
Literati 62
Music 51
New Acts..... 58
Night Club Reviews..... 58
Obituary 62
Orchestras 51
Pictures 3
Radio 38
Radio Reviews..... 46
Frank Scully..... 2
Vaudeville 56
War Activities..... 17

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

Pearl Harbor (Free Movie) Day Expected to Sell Record Bonds

Pearl Harbor Day, Dec. 7, unanimously chosen because of the exploitation possibilities, will be Free Movie Day in the nation's theatres during the last week of the Sixth War Loan drive. Originally tried on a nationwide basis during the Fifth, this bond-selling plan was used by more than 8,000 theatres with great success. Plans are moving forward now to make this day the biggest bond-raising 24-hours in the nation's history.

During the Fifth, 5,058 war bond preems were held, nearly twice as many as the previous drive. Current indications point to nearly 10,000 bond preems during the forthcoming drive, with a possibility that a new record for bond sales throughout this medium will be set.

Children's Junior Premieres, bookings that turn a slow morning into a houseful of bond sales, from past experience foster civic enterprise in schools throughout the country. During the last campaign, 1,131 junior preems were held, and the amount of bonds sold during these morning shows surprised even the most calloused exhibitor.

Jay Emanuel, campaign coordinator for the Sixth, following a flood of requests from showmen throughout the nation how they may become issuing agents of bonds, outlined the procedure in a letter to all exhibs during the past week.

Exhibs are reminded, that if because of local conditions they are unable to hold Free Movie Day on Dec. 7, they may hold it another day, but wherever possible they should hold it on Dec. 7, because that date will be promoted in a national campaign.

"St. Louis" Bond Kickoff

St. Louis, Nov. 7.

The world preem of Metro's "Meet Me In St. Louis" at Loew's and the Orpheum is skedded to be the big kickoff of the exhibs of Eastern Missouri and Southern Illinois in the forthcoming Sixth War Bond campaign. Fred Wehrenberg, indie chain owner, is one of the nine regional directors among exhibs in the U. S. but Maryin Burnett, manager of Loew's, and Rex Barrett, Columbia, Mo., exhib, will supervise the work in Eastern Missouri. M. L. Plessner of Fanchon & Marco, Irv Waterstreet, local M-G exploiteer, and Carl Post of the Warner Bros. local exchange, are in charge of the bally.

In addition to the national Free Movie Day, Dec. 7, local exhibs plan to have all St. Louis and St. Louis County houses and others in Eastern Missouri give similar cuffo shows every Monday night during the campaign. P.a. of flicker stars at local houses also is planned to pep up bond sales.

ATC Show in Hosp Tour

The Air Transport Command Contact Caravan, service show that has been touring the Caribbean area, has been routed for a coast-to-coast tour of hospitals in U. S. at request of the Army Surgeon General.

Troupe will be in New York Thanksgiving time for a week; in Spokane at Christmas, and in San Francisco at New Year's.

DISTRIBS 100% FOR PROJ. ROOM PREEMS

By NED DEPINET
(Distributor Chairman, War Activities Committee)

One of the big problems of the film industry during the forthcoming Sixth War Loan drive is the matter of Projection Room Premieres. It is with considerable pleasure to report that during this drive these premieres in every key city will far surpass those obtained in any previous bond campaign.

The distributors' division, which embraces all film company district and branch managers, salesmen and field representatives, is fully convinced that the Sixth War Loan drive will be their greatest achievement in any industry effort.

Faced with this drive, in which we will raise more than our share of the nation's $14,000,000,000 goal, I have gone on record to national chairman Harry Brandt in assuring him of the unbounded efforts of every member of the distributors' division.

All companies are cooperating 100% in this campaign and have agreed to close their offices locally during the regional key city meetings to allow full industry attendance.

All-Star Radio Rally On 4 Webs as Film Biz Starts 6th Drive Nov. 20

Film industry's Sixth War Loan drive will tee off Nov. 20 with an all-star radio rally at N. Y.'s Madison Square Garden which will be broadcast over the four networks at various times during the evening.

Among the personalities and programs which will entertain the S.R.O. crowd expected at the bond show, and who will air their stints directly from the Garden that night, are: "Dr. I. Q.," Coca-Cola's Spotlight Bands program, Lowell Thomas, the Quiz Kids, "Blind Date," Gabriel Heatter, Phil Baker's "Take It or Leave It" stanza in a special CBS airing, a preview of Milton Berle's "Let Yourself Go" stint, Orson Welles, "Can You Top This?," and the NBC musical show, "Serenade to America," with the 35-piece orchestra and chorus and soloists.

Ted Lloyd, director of radio for the industry's Sixth, coordinated talent arrangements for the rally.

Film Row Bond Agency

Chicago, Nov. 7.

New gimmick to boost sale of War Bonds for the Sixth War Loan drive started Friday (3) with installation of a central issuing agency for film row buyers in the offices of Warner Brothers Theatre Management Corp.

First customer for a $1,000 bond was Sam Levinsohn, Chicago Used Chair Co. prez. Office is in charge of Pearl White, secretary to James E. Coston, Chicago zone manager of WB Theatres.

JERRY WAYNE
Currently Headlining Roxy, New York
Singing Star of Ed Wynn Show
For Borden's Friday Nites, 7 P.M. on the Blue, WJZ
"The handsome Jerry Wayne had the customers yelling for more."
FRANK QUINN, Daily Mirror.
Personal Management
DELL PETERS
521 Fifth Ave., New York City
Publicity, ARTHUR PINE

Big Names On Short Discs For Sixth War Loan

Washington, Nov. 7.

Although the Treasury has kayoed all big names from full-length transcriptions offered radio stations during the Sixth War Loan, number of names will be used for short discs.

One set of 24 five-minute briefs now in the mails to the broadcasters includes such names as Florence Eldridge, Jane Cowl, Bing Crosby, Joe E. Brown, Edgar Bergen, Cornelia Otis Skinner, Billie Burke, Raymond Massey, Canada Lee, Walt Disney and Quiz Kid Joel Kupperman. Regular sponsors of those with radio contracts are credited with a "loan" on the platters.

Another series consists of 60 spot announcements of 100 words each. Bulk of the spots are handled by such well known writers as Booth Tarkington, Kathleen Norris and James Hilton. Show biz delegation will include: David Selznick, Ira Gershwin, Jack Benny, Fredric March, Carole Landis and Humphrey Bogart.

SEE XMAS BONUSES OK AS HYPO TO BONDS

Extra sales of smaller bonds to employees of film companies loomed as a strong possibility this week when Tom Baily, film industry's consultant to the Treasury Dept., revealed that the War Labor Board has amended its general order to allow employers to give bonuses for Christmas.

In a letter to industry sales chairman Neil Agnew, in the east, and Henry Ginsberg, on the Coast, Baily stated, "I find that the WLB has amended its general order No. 10 to pay each of his employees, without approval of the National War Labor Board, a Christmas or year-in bonus not exceeding $25."

Agnew has appointed Gilbert Josephson to handle all subscriptions and bond sales for the Sixth from members of the Independent Theatre Owners Assn. and their employees.

U. S. to the Rescue

Stranded in Louisville, Ky., when the train they were slated to make for the trip to Pittsburgh departed a half-hour ahead of time, Harry Brandt, national chairman of the motion picture industry's Sixth War Loan drive, and members of his entourage, including Ned E. Depinet, John D. Hartz, Jr., Capt. Ray Wild, et al., arrived in the latter city in time for the exhib-distrib session last Friday (3) only after a special call to Washington.

Brand called Ted Gamble, national director of the War Finance Dept. of the Treasury, who afforded them the use of an Army Transport, which got the group to Pittsburgh in two hours and in time for the meeting.

All Branches of Film Biz Set For 6th War Loan; 10,000-12,000 Theatres

CHAIRMAN BRANDT SEES 6TH LOAN OVER THE TOP

By HARRY BRANDT
Chairman, National Motion Picture Industry, Sixth War Loan Drive

Right now I don't hesitate to say that, based on both the work, enthusiasm and cooperation demonstrated by the trade, the Sixth War Loan drive will go over the top—with plenty to spare!

It affords me great pleasure to assure the motion picture theatre operators of America that their industry is solidly molded into one of the greatest fighting forces this or any other industry has ever experienced. It has been a pleasure to hear and see the unstinted efforts being put forth by experienced film industry personnel in every key city that members of the national committee and I have visited during the past few weeks.

At the start of the drive, it was our ambition to top previous efforts in bond premieres, children's matinees, free movie days and to secure more bond issuing agents. During the Fifth, these efforts resulted in 6,017 issuing agents, 8,061 free movie days, 5,032 bond premieres and 1,116 children preems. Just for the record, note these figures. When the Sixth concludes, I assure you that we will top 'em all!

3 Stalls on 'Why Should I Sell Bonds?' Answered By 6th War Loan's H.Q.

National headquarters for the Sixth War Loan drive this week answered several questions which have been puzzling exhibitors throughout the nation for some time.

One query heard is, "I don't believe bond preems sell any new bonds . . . they just give a premium to those who are going to buy anyway?" Answer: Treasury officials state that the bond preem is one of the best mediums they have for creating enthusiasm and interest in bond sales. The word of mouth before and after is terrific, and sells bonds . . . to see 500 or 1,000 people who have bought bonds drives home the story to those who haven't. The psychology of crowds . . . they breed action.

Another problem posed is, "I haven't time, or can't sell all the bonds." Answer: Exhibs should contact the War Finance group in their town, and offer the theatre to them. They will do the job of selling. There may be some club or group (Legion, Chamber of Commerce, Grange, fire company) that would want to sponsor the premiere. Don't try to do the job alone, the more interested the better. Everyone in your community wants to help in this job.

Still a third poser is, "My theatre is too small." Answer: If you are not interested in building up the position of your theatre, who is? Every neighborhood has pride, all want to make their showing as good as possible, and you and your theatre can help accomplish this. It also makes you and your theatre a more important part of your town. The more you do for your community the more they'll do for you.

Loew's Bond Rally

Series of Sixth Loan drive meetings have been slated by Loew's to give momentum to the company's campaign. Tomorrow morning (9) Loew homeoffice employees will hold a rally at 1540 Broadway, N. Y., with announcement to be made of a $1,000 bond prize for employees who participate in the bond-buying and selling drive.

At 6 p.m. same night, all managers and district managers of the Loew N. Y. circuit will meet in the company's penthouse projection room for a bond conference and buffet supper. Assistant managers will be hosted at a similar affair Friday night (10).

With all branches of the motion picture industry set for the big push, advance estimates indicate that the Sixth War Bond campaign will top previous drives in the number of Free Movie Days (Dec. 7) and Bond Preems. War Bond Campaign Committee officials believe that from 10,000 to 12,000 theatres will actively participate in the industry's Bond drive.

Harry Brandt, national chairman of the drive for the industry, states, "I have never seen all the divisions of the motion picture industry so well united and as determined to successfully put over a campaign as in this Sixth War Loan Drive."

Brandt and his unit are set to start on the second leg of a cross-country tour of meetings. Exhibs and distributor reps are thus laying the foundation to spearhead the nation's continuing effort to support fighting men overseas.

Having addressed more than 4,500 showmen in their western and midwestern swing around the country at 13 of 19 regional key city meetings, national toppers open their eastern swing tomorrow (Thursday) at the Bond hotel, Hartford.

Meetings, prior to the inauguration of the film industry's drive on Nov. 20, and running through Dec. 16, have already been held in Los Angeles, San Francisco, Portland, Salt Lake City, Seattle, Omaha, Kansas City, Chicago, Cleveland, Detroit, Buffalo, Louisville and Pittsburgh.

Following the Hartford session tomorrow (9), exhibs and distribs will meet on the 10th at the Statler, Boston; 12, Charlotte; 13, Philadelphia; 14, Baltimore; 17, New York City.

Breakdowns

In a tentative breakdown, individual sales are expected to account for $5,000,000,000, with banking and corporation purchases delivering another $9,000,000,000. Of the entire national goal of $14,00,000,000, it is anticipated that national "E" bond sales will approximate $2,500,000,000. Credit for the drive will include sales reported to the Federal Reserve Bank from Nov. 1 to Dec. 31. This is necessary to give proper credit for bonds sold during the drive by approximately 25,000 issuing agents and thousands of plants now using the payroll deduction system.

Serving with national chairman Harry Brandt are Jay Emanuel, campaign coordinator; W. F. Crockett, vice-chairman; Ned E. Depinet, distribution division chairman; Francis Harmon, WAC coordinator; John D. Hertz, Jr., national publicity director, and eight co-chairmen: Hugh Bruen, Jack Kirsch, Henry Reeve, John Regar, Al Steffes, Leo Wolcott, Fred Wehrenberg and Nathan Yamins.

Also serving the Sixth as honorary chairmen are Si Fabian, L. C. Griffith, Charles Skouras and R. J. O'Connell, all previous national campaign chairmen. Neil Agnew is in charge of industry sales in the east, while Henry Ginsberg is handling a similar chore on the Coast. In addition, 65 exhibitor state chairmen and 65 publicity state chairmen in key cities through-

(Continued on page 31)

L. A. to N. Y.

Neil Agnew.
Walter Batchelor.
Ralph Blum.
Walter Bramson.
Pat Casey.
William Dozier.
Jack Goldstein.
Alfred Hitchcock.
H. D. Hover.
Diana Lynn.
Jean Pettibone.
Al Rackin.
Scotty Rackin.
Wynn Rocamora.
Edward C. Raftery.
Bradford Ropes.
John Swallow.
Donald W. Thornburgh.
Elizabert Wilson.
Barton Yarborough.
Doris York.
Sam Zimbalist.

N. Y. to L. A.

Harry Akst.
Ronald Colman.
Steve Hannagan.
Benita Hume.
George Jessel.
Al Jolson.
Claude McCue.
Ed Perkins.

'Lucky 7' Lobby Ballyhoos

Here are seven suggestions to the nation's exhibitors to help them make full use of their lobby during the Sixth War Loan drive.

1. Write to the Electric Boat Co. theatre display dept., 33 Pine st., N.Y.C. 5, and to Folmer Graflex Corp., 154 Clarrisa st., Rochester, 8, N. Y., att. R. E. Robischon, and obtain excellent free material for crackerjack lobby displays.

2. Participation Gag. Have a compo board cut out of a Jap with the head in profile on a swivel. "Every bond buyer may slap the Jap and keep his head spinning." It's easy, effective, and does a job for you, especially with younger patrons.

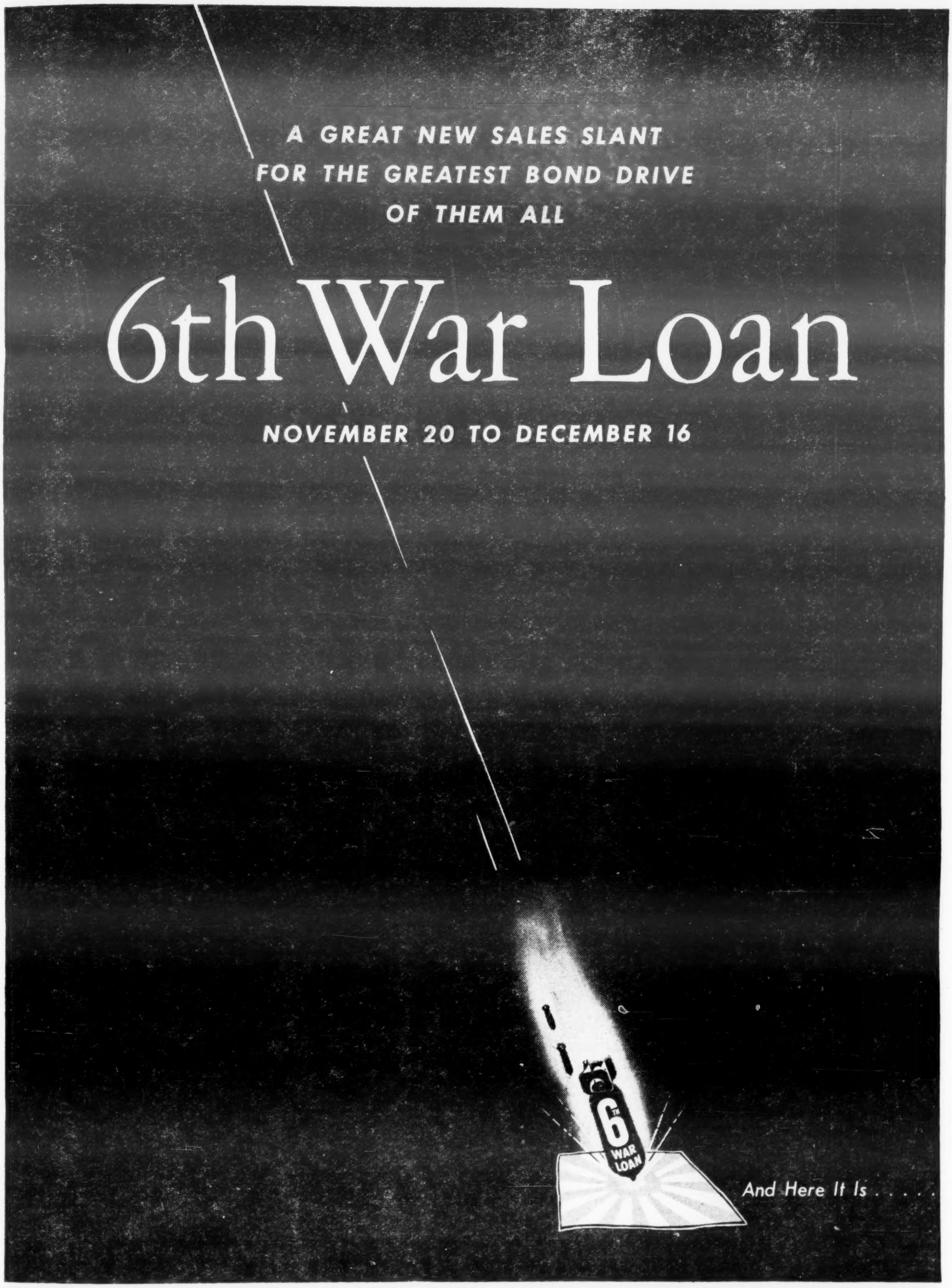
3. Through War Finance Committeemen or local military officials, obtain weapons of captured soldiers or weapons of our own and display them in your lobby. Cards with the price of each weapon of our own could be affixed to drive the point home as to what the bonds are buying. Enemy weapons could have cards, giving the approximate cost of silencing each one.

4. Boys in the Service, Lobby Board. From the local newspapers obtain clippings of the boys in the service. Change them from day to day. Relatives identifying themselves would be given a pass to the theatre upon identifying themselves to person in charge of the bond booth. Slug the top of the board with this message: "This is what they are doing—what did you do today?"

5. Hang Hitler and Hirohito—not new but tested and found productive. Bond buyers slip the noose around dummies of Hitler and Hirohito and pull them up. Let them do the whole job—it is more satisfying. Then take the dummy down for the next bond buyer.

6. Dartboard. Paint a Jap flag on a dartboard. Award three darts for every bond. Stimulate competition for the highest score. This simple stunt will produce sales.

7. Most Important of All. Display the one sheets, 40 by 60's, burgees, valances and other display material made available to you.


A GREAT NEW SALES SLANT
FOR THE GREATEST BOND DRIVE
OF THEM ALL
6th War Loan
NOVEMBER 20 TO DECEMBER 16
6TH WAR LOAN
And Here It Is . . . . .

This Is The Best Way To Say "Thanks, Mr. Exhibitor"

The following pages are dedicated to this proposition! That the best way this industry can show its heartfelt gratitude to the exhibitors of America for the historic job they've done in the war effort is to give them the best materials to continue their honored task on the home front.

Too many people think this war is in the bag. But there's heartache aplenty ahead. The Pacific War will be won only at untold cost, untold hardship.

The new sales angle for the Sixth War Loan is to tell America every day in every way:

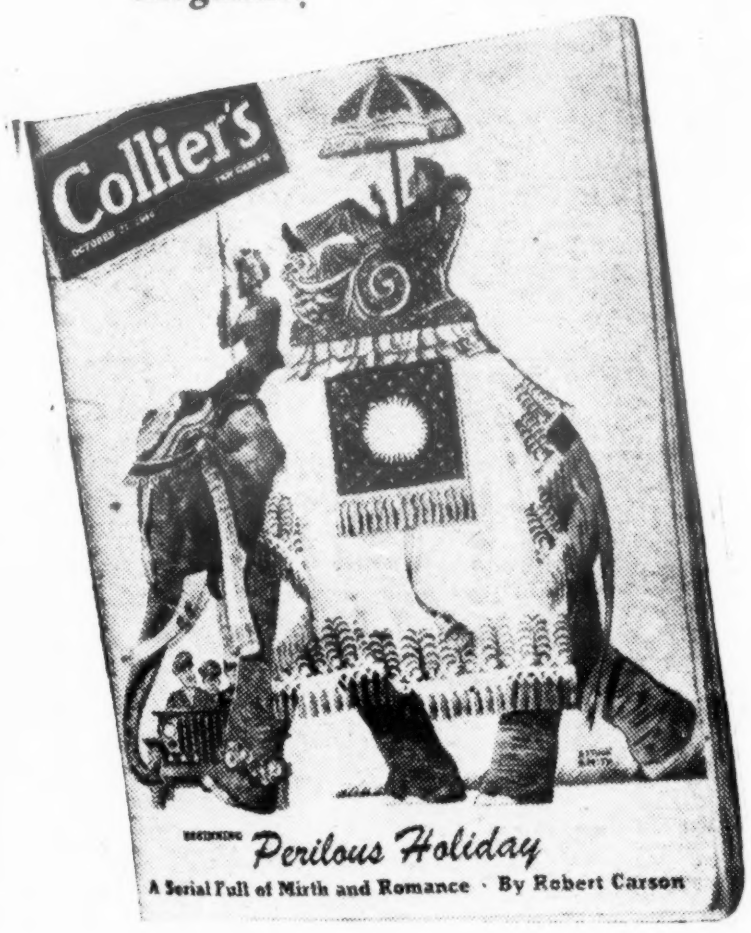
"BUY WAR BONDS AT YOUR MOTION PICTURE THEATRE..

The only place where you can buy bonds every evening, Sunday, and Holiday."

The best way we can say "thanks" for the great job you've done and "Godspeed on the new" is with fighting materials. And here they are:

National Magazines Direct War Bond Buyers To Your Theatre!

Six million Collier's readers will be told to "Buy Bonds at Your Favorite Motion Picture Theatre" in a smash editorial in this Great National Magazine!



And This Collier's Feature is Only One of a Group of National Magazine Plugs of the Same Kind... Get Ready for Them. Your Public Will!

6TH WAR LOAN

America's Fan Magazines Direct Their 20-Million Readers To Your Theatre

They're behind you with this three-point program!

1.

A BIG CONTEST $5,000 in Prizes

A total of $5,000 in prizes—awarded to the 10 exhibitors conducting the most ingenious, effective bond-selling drive in their theatre during the Sixth. For full details—see your trade papers—see your Fan Magazines.

2.

AN ALL-OUT COVER DISPLAY

During months of November and December . . . the front cover of every Fan Magazine in the U.S.A. will display your drive slogan:

"BUY BONDS AT YOUR FAVORITE MOTION PICTURE THEATRE"

3.

BIG EDITORIAL COVERAGE

The editorial content of the Fan Magazines during November and December will include generous space on *your* work in this, and the previous five War Loans.

RADIO DIRECTS BOND BUYERS TO YOUR THEATRE

Every Radio Listener in America Will Be Reached at Least Five Times During the Period of the Drive!

And Every Broadcast and Guest Star Appearance Will Carry The Sales Message:

"Buy Bonds at Your Favorite Motion Picture Theatre . . . the only *place where you can buy Bonds every Evening, Sunday and Holiday."*

Nov. 20th—Monster War Bond Rally with Stars of Radio, Stage and Screen

Broadcast Coast-to-Coast Over the Major Networks

A big-time show going out over the air to the entire country! With famous commentators such as Lowell Thomas and Gabriel Heatter, radio shows such as "The Quiz Kids," "Coca Cola Spotlight Band," "Blind Date," etc., plus famous stars of stage and screen—all joining in to open up the Sixth War Loan with a bang!

Pearl Harbor Eve Radio Show December 6th

Your National Build-up for "Free Movie Day"

On the Eve of the most fateful day in American History! A heart-stirring radio show, featuring stars who've entertained overseas and who will go on the air with their personal stories of front-line life—to help sell War Bonds! Names from a famous roster that includes Bob Hope, Bing Crosby, Dinah Shore, Clark Gable, Carole Landis, Joe E. Brown, Frances Langford, Lt. Tyrone Power, Al Jolson, Jack Benny, will be there to make this a brilliant "pitch" for War Bond Selling!

Other National Radio Coverage

War Bond Guest Stars will appear on all leading commercial programs during the drive to make a special bond selling appeal, built around their own War Activities in hospitals, the home-front and the war-front!

6TH WAR LOAN

NEWSPAPERS, COMIC STRIPS DIRECT BOND BUYERS TO YOUR THEATRE

Watch the papers for a flood of publicity angled to your sales slant . . . "Buy War Bonds at your favorite theatre."

EXTRA! 2 ADDED ATTRACTIONS! FREE!

8,000 SETS OF FULL-COLOR COMBAT PAINTINGS

8,000 Sets of Full-Color Combat Paintings (Reproductions) by Leading American Artists Supplied Free by Electric Boat Company.

8 Paintings to the Set, each 19 x 24. A free set and free display material kit to each exhibitor who writes in to The Theatre Display Dept., Electric Boat Co., 33 Pine St., New York. Exhibitors may keep paintings or award as prizes to 8 biggest bond buyers (make your request early...first come, first served).

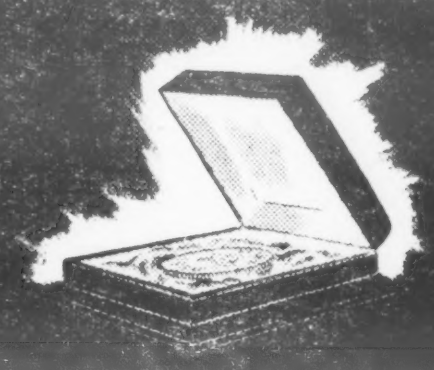
800 SETS OF COMBAT PHOTOGRAPHS

800 Sets of Combat Photographs to be Loaned for Use . . . by the Folmer Graflex Corp. (Complete with Publicity Kit.)

25 Combat Photographs to each Set. For *loan* of set and publicity kit, exhibitors should write to: Folmer Graflex Corp., Rochester 6, New York, Attention of Mr. R. E. Robischon. Exhibitor must pay postage coming and going. This is a loan only. Again . . . first come, first served.

So Much for the Great Artillery Barrage...Now...

Important presentation to Exhibitors



STERLING SILVER MEDAL OF HONOR

will be given, free, to every exhibitor who actively participates in the Drive. Medals presented by the National Committee of the Sixth War Loan Drive.

NOW . . . *Let's go!*

YOUR THREE MAIN OBJECTIVES ARE

1. **War Bond Premieres**

2. **Children's Premieres**

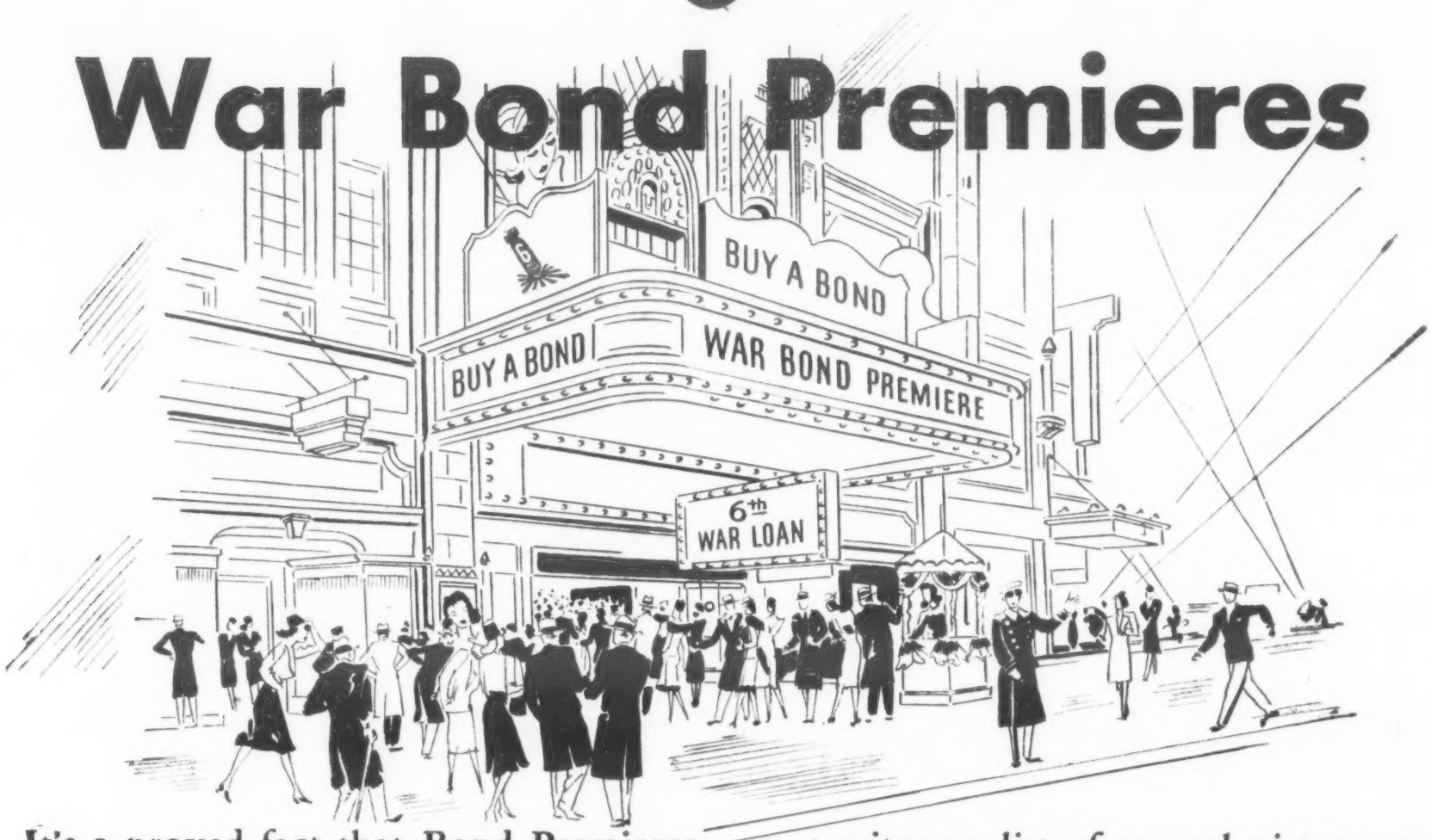
3. **Free Movie Day**

DEC. 7 PEARL HARBOR DAY

Always Sure-Fire On The "Theatre Front"!

1

War Bond Premieres



It's a proved fact that Bond Premieres are the single biggest grossers for the U. S. Treasury Department in any industry. And every exhibitor can put on a Bond Premiere.

HERE'S THE PITCH!

1 Contact any of the exchanges with which you do business for a new picture under the rules outlined in Bond Premiere Agreement. Allow some choice of Picture.

2 If your theatre is in a town with a population of not over 7,500, and if no picture is available, contact the Distributor Chairman in your territory for a list of available Bond Premiere pictures.

3 From this list, select and submit to the Distributor Chairman in your territory a list of several pictures to allow a choice of selection. A booking will then be made for you and you will be notified.

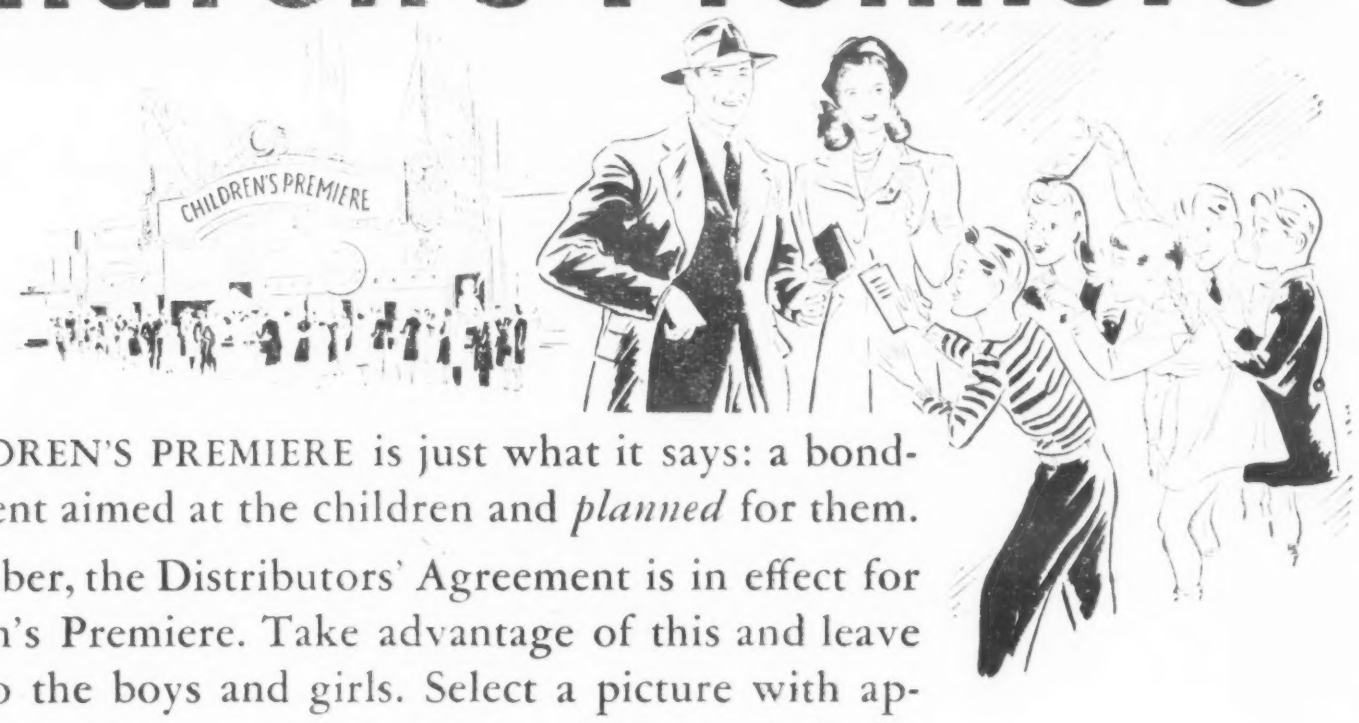
The first contact you should make after getting the picture is the War Finance Committee. Advise them of your Premiere date and ask them to set up a committee to handle the sale of "E" bond units for your house.

If the local Chamber of Commerce has a general Bond Committee appointed, be sure and contact them . . . telling them fully of your plans for a Bond Premiere. Enlist their aid in selling your tickets but bear in mind, the best success comes of having one central source for tickets. Don't have four or five places where tickets can be obtained for it only results in confusion and poor returns.

Get The Youngsters Into The Fight With A

2

Children's Premiere



A CHILDREN'S PREMIERE is just what it says: a bond-selling event aimed at the children and *planned* for them.

Remember, the Distributors' Agreement is in effect for a Children's Premiere. Take advantage of this and leave the rest to the boys and girls. Select a picture with appeal for youngsters . . . action, war or western. Pack the program with cartoons and other short subjects, sports, combat, etc.

Some of the ways to make the plan work:

1 You've got to let the children know about it. Hit the places they congregate and bill the day big.

2 Have spot announcements on local stations in early evening and daily teasers in newspapers.

3 Have a contest to select a Bond "King" and "Queen."

4 Tell school officials your plans. Organize team competition: Seniors vs. Juniors, etc. Promote awards.

5 Try the "Mayor-for-a-Day" Stunt. Through the Chamber of Commerce arrange to have the leading Bond seller appointed "Mayor-for-a-Day."

6 Ask the Boy and Girl Scouts for their efficient cooperation. Boy Scout troops will not only sell bonds but will distribute throw-aways for you and generally assist in running the day. They can usher for you and keep order.

7 Have newsboys deliver handbills on their regular routes.

6th WAR LOAN

Make Your Public Remember Pearl Harbor With

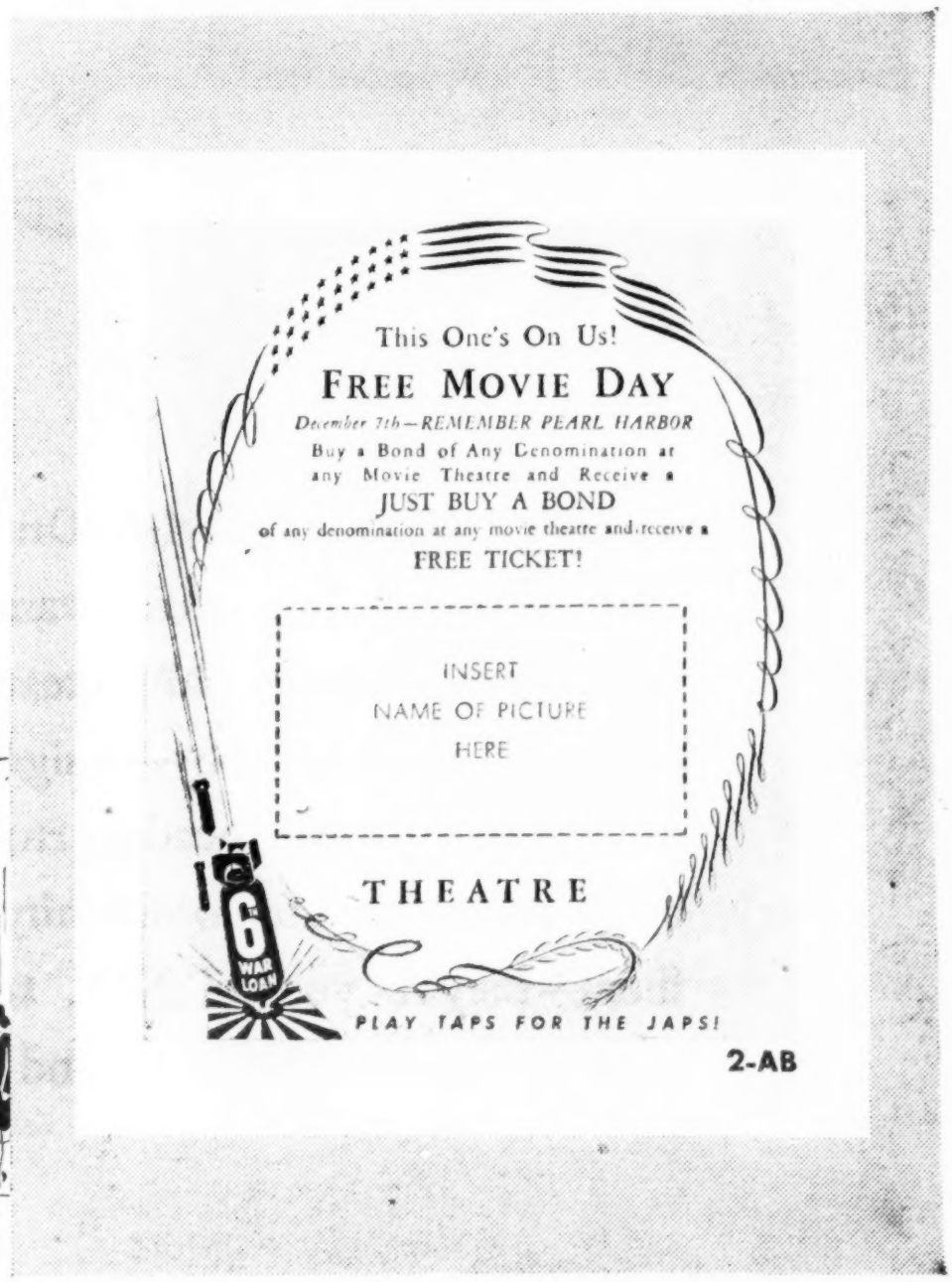
3

Free Movie Day

DECEMBER 7th!

WITH PATRIOTIC FEVER running high, everyone will be eager to "Remember Pearl Harbor" with a bond. And Free Movie Day is the event to give your campaign a running start for the last week of the Sixth War Loan Drive.

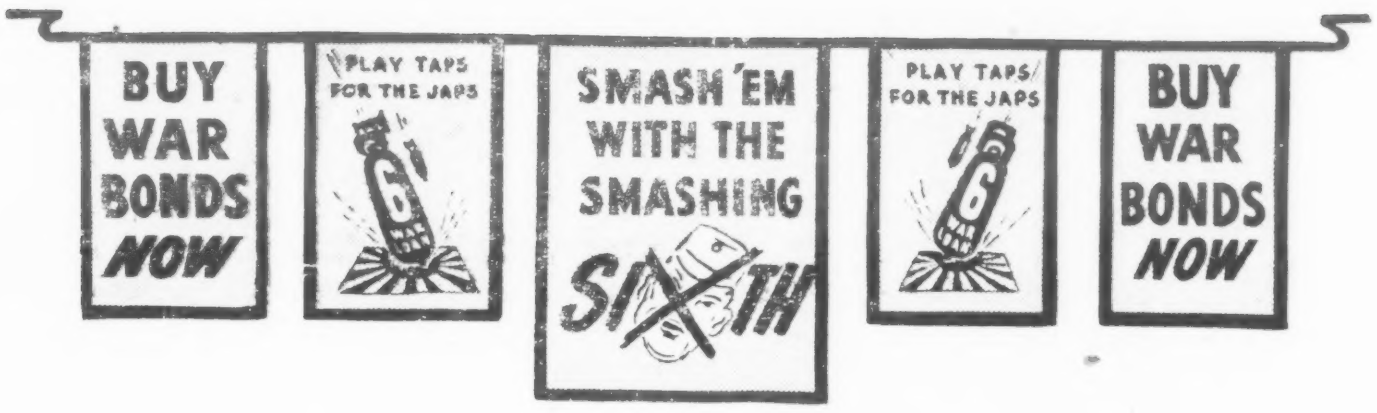
As you remember, Free Movie Day was tried on a nation-wide basis for the first time in the Fifth War Loan Drive. More than eight thousand theatres participated in a simultaneous bond-selling event that turned out to be the sensation of the drive. It's been tested and proven tops, and now it's tied to one of the biggest, one of the most important, war dates in our history. The results can surpass anything the Motion Picture Industry has ever done for the Treasury Department if you will lay plans now to capitalize on the nation-wide publicity that will urge every American to Remember Pearl Harbor with an extra War Bond.

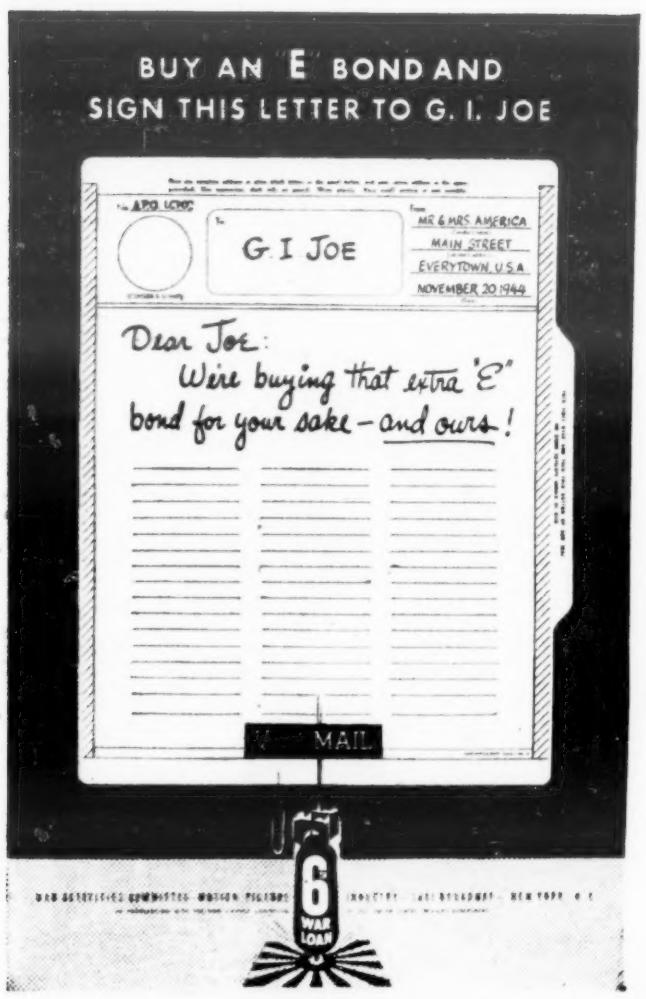


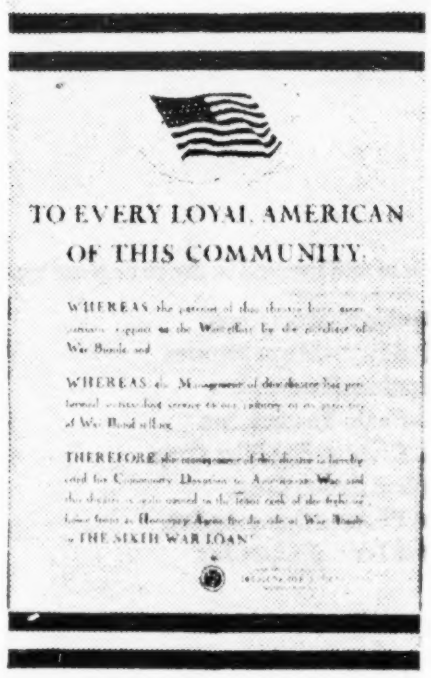
Accessories Are Your Ammunition And These Are

T.N.T.

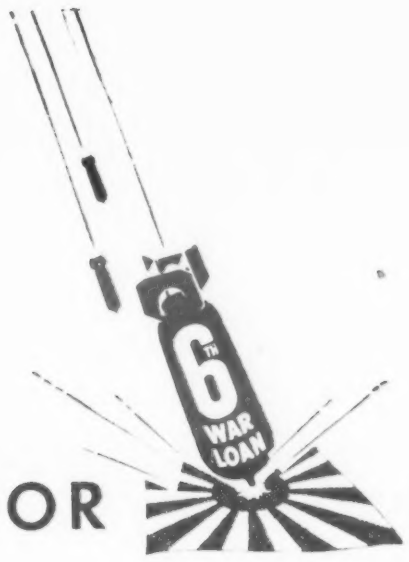
HERE THEY ARE! Colorful—Dramatic—Eye-Catching—Posters and Displays—each one especially created to put "sell" in your lobby—designed to make your theatre headquarters for bond sales in your community. Use them—they're your T.N.T. to put explosive punch behind bond sales.



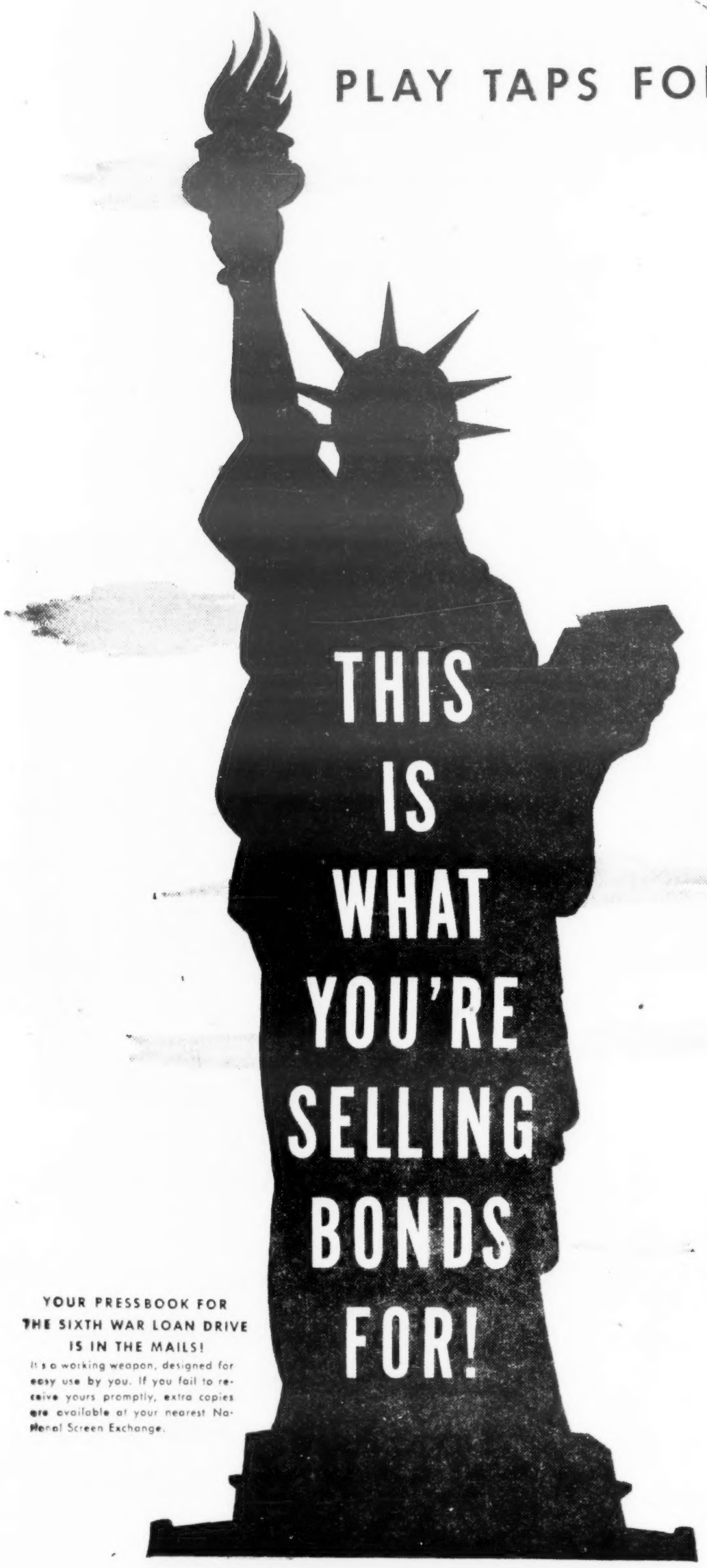




"Buy Bonds at Your Favorite Motion Picture Theatre. The only place where you can buy Bonds every evening, Sunday and Holiday."



PLAY TAPS FOR THE JAPS!



YOUR PRESSBOOK FOR THE SIXTH WAR LOAN DRIVE IS IN THE MAILS!

It's a working weapon, designed for easy use by you. If you fail to receive yours promptly, extra copies are available at your nearest National Screen Exchange.

This message was prepared and inserted in the trade press by:

Columbia Pictures Corp.
Metro-Goldwyn-Mayer Pictures
Paramount Pictures Inc.
RKO-Radio Pictures, Inc.
Twentieth Century-Fox Film Corp.
United Artists Corp.
Universal Pictures Company, Inc.
Warner Bros. Pictures, Inc.

Here Is How and Why You Ought To Put On a Bond Premiere

By LOUIS J. FINSKE
(Gen. Mgr., Comerford-Publix)

Scranton, Pa., Nov. 7.

1. *Why Should I Have a Bond Premiere?*
   —I am an American and if I don't win all is lost. I want to be in the fight, not on the sidelines.
   —My theatre is the greatest community center in town outside of the church. It should be the center of activity.
   —Help build my public position—I'm a doer.
   —We have made few sacrifices in our business...some businessmen have lost all...some give their lives...we are in a ration-free business..remember "he profits most who serves best"...let's be leaders.
2. *Some Bond Premiere Facts.*

What Picture
—In towns under 7,500 you can have pictures released prior to May 1, 1944, and not under contract (without cost) or regular picture.

Who to Sell the Bonds
—Consult local War Activities Committee or Bankers...They will supervise or help you obtain a sponsoring organization.
—Ex. Civic Club, American Legion, Chamber of Commerce.
—Help them scale the house, etc.

What Date
—Do not announce premiere too early.
—Do not hold early in drive.
—Time so that it will come later in drive and bring out new money...(War Activity Board will aid)...The premiere is the strongest bond selling force of all...It should be a climax to the drive.

The Show
—Make the premiere a big local event.
—Orcsestra, glee club, etc., or other added attraction on stage.
—Keep the talks short.
—Be sure you include National Anthem in your program.

BOND SALES

How Can I Become Sub-Issuing Agency?
—Go to neighboring bank and they will arrange.
—All moneys from sales turned in at bank same as regular deposits—(book work eliminated).

Who to Sell Bonds
—Divide days among various women's organizations and they will provide attendants...(by doing this they will have friends to build up sales).
—Or some banks will usually provide attendants.

Why Sell Bonds
—We want to help in the war effort.
—We are a community center...keep our theatre in spotlight.
—Convenience to patrons who are not able to purchase in daytime ...(theatres represent 10% of Bond Selling Agencies but sell 25% of the bonds).

JUNIOR BOND PREMIERES

1. *Plan.*
   —A Junior Bond Premiere on a Saturday morning with admission to each child who sells a bond or in whose name a bond has been purchased.
2. *How to Arrange.*
   —Tie up with American Legion, Boy Scouts and Girl Scouts.
   —Have a mass meeting in advance to build up enthusiasm.
   —Get as many groups interested as possible...the more workers the more things done.
3. *Why Good?*
   —Children are enthusiasts...sell where adults fail.
   —Helps sell "E" bonds.
   —Fills up stamp books.
   —Make children movie conscious.
   —Build friendly feeling for theatre.

Parker, Heller Rate GI Musicians Highly

Some terrific talent is coming out of this war, say Lew Parker and Jackie Heller. Especially musicians. The two entertainers, recently back in New York after 16 months in the central, south and southwest Pacific areas, say they ran across GI bands comparable to the best name bands in the business. Most of the players were pro, of course, but some had developed in the army.

Parker and Heller did about 1,000 shows, traveling some 62,000 miles. Originally booked for 12 weeks in Hawaii, they accepted a later bid for six months in the South Pacific. Then, says Parker, "our forces kept taking islands, and we kept playing them." Major General R. G. Breene presented each of them with a special individual Commendation for Outstanding Services in the South Pacific Area.

Jackie Cooper at Gt. Lakes Fails in Officers Course

Jackie Cooper, former juvenile film star, is undergoing his boot training at the Great Lakes Naval Training Center after failing the V-12 course for officers at the Notre Dame University.

Navy officials said, "Cooper simply could not meet the scholastic requirements," and the change had "absolutely nothing to do" with the recent charges of contributing to the delinquency of a minor from which Cooper was acquitted.

They'll Never Believe It

Hollywood, Nov. 7.

Authentic atmosphere for "The Invisible Army" at RKO will be provided by more than 500 Filipinos who have been honorably discharged from the Army and Navy after service in the Pacific area.

Picture deals with guerrila warfare in the Philippines after the Jap invasion.

U. S. ROLLCALL

Meyer Davis' Son Interned

Lt. Garry Davis, son of Meyer Davis, the maestro-producer and former cast member of the Broadway musical, "Let's Face It," is interned in a neutral country (presumed to be Switzerland) after a 'plane crash-landing. Davis is spending his time staging shows for his fellow internees.

Storekeeper 2 c Meyer Davis, Jr., eldest son of the orc conductor, reported missing in sinking of the destroyer Buck off Salerno a year ago, has been officially declared dead by the Navy.

Harrisburg Usher Killed

Harrisburg, Pa., Nov. 7.

Pfc. John Russell Shadow, 22, an usher at Loew's Regent theatre here, was killed Oct. 15 in the China-Burma-India theatre, according to word received by relatives here. Private Shadow, an aerial gunner, lost his life when his plane crashed while flying over the hazardous "hump."

Philly Bandsman Dies in Action

Philadelphia, Nov. 7.

Flight Officer George (Bud) Howell, who played sax and clarinet in Philly bands, has been declared dead by the War Department. He has been missing in action over Germany since Oct. 29, 1943.

Double Troupes For 83 More Hospitals

With 83 more hospitals (70 Army, 13 Navy) added to USO-Camp Shows' hospital circuit, to make total of 161 hospitals serviced, Camp Shows has had to double its entertainment units for that loop. Circuit now entails 22 units instead of former 12. Units make the loop on two-week intervals.

The original 78 are general hospitals, caring for battle casualties. The 83 new hospitals are regionals, for all other types of injuries or illnesses.

PONS, KOSTELANETZ GIVE UP TOP DATES FOR GI'S

Lily Pons and Andre Kostelanetz will go overseas again for USO-Camp Shows, for 15 weeks starting Dec. 9. Contracts for concert, opera and radio commitments have been cancelled, leaving several accounts in a stew.

Kosty had six concerts with major U. S. orchestras, as well as his Coca-Cola air program, while Miss Pons had several concerts as well as Met opera appearances. Diva won't be heard at the Met this season, but will be back for Met's spring tour.

Team did a 15-week overseas tour for Camp Shows last summer, in middle east and Italy, but only lost couple engagements in U. S. thereby.

Ben Lyon Says Wife 1st Trouper in France

U.S.S.A.F., Europe, Oct. 5, '44.

Editor, "Variety":

In a recent issue of "Variety" you ran an ad in which an actor stated he was the first entertainer to set foot on French soil. He was probably unaware of the fact that my wife, Bebe Daniels, was the very first entertainer to go to France. She arrived in Normandy early in July. The purpose of her trip was to entertain our boys and also make recordings of the evacuation of our wounded. These recordings have been used in the "American Eagle in Britain" program on Mutual network every Saturday night.

Probably this letter may seem out of order, but I can't help being very proud of Bebe for the wonderful job she has done throughout this entire war. As for the families of our wounded, she has been as close as 600 yards from the front lines to obtain interviews with stretcher-bearers and the wounded being carried off the battlefield, so that the folks in the U. S. would know what wonderful care our boys are receiving. At present, Bebe is in Italy carrying on this work and has been there for eight weeks.

I sound like a press agent, don't I? Really I'm not. I'm just proud of my wife.

Lt. Col. Ben Lyon, A. C.

Hope's Xmas Seal Trailer

Prints of a 1944 Christmas Seal trailer, starring Bob Hope, have been shipped for showing in theatres throughout this country and Canada for use in the campaign to raise funds for the National Tuberculosis Assn.

Made by Paramount as a gift of the company and entitled "Jingle Bells," trailer runs 173 feet. Upwards of 5,000 prints are being shipped. Some have already been flown to Hawaii, Alaska and Puerto Rico.

A similar trailer turned out by Par last year featured Bing Crosby.

Well Groomed Team

Hollywood, Nov. 7.

Ray Milland and Paulette Goddard will team again as co-stars at Paramount in "The Well Groomed Bride."

Fred Kohlmar production will be directed by Sidney Lanfield, starting Jan. 15.

USO Explains Overseas Routing

Recent news items about USO-Camp Shows units being ordered out of Paris and up to front lines by the Army have disturbed Camp Shows' New York officials, who see in despatches the unfair inference that these units were in the French capital on their own for a good time. Reverse is just the case, say officials. Army Special Services having routed the units into Paris originally to entertain GIs stationed there, then changing its mind and shipping units out when troops in combat areas complained.

Officials also point out one factor always overlooked in dispatches about route problems. Routing of units abroad is exclusively in the hands of Army Special Services, Camp Shows having no jurisdiction after its units are set to go. Such questions as the China-Burma-India routing, which caused the recent CBI Roundup flareup, are exclusively Army transportation matters.

Exhibitor and Publicity Chairmen Set Up in Every State of the Union

List of exhibitor state chairmen for the Sixth War Loan drive and the area publicists throughout the country shows that most are veterans of previous bond campaigns.

These showmen, being directed by members of the national committee out of N. Y. headquarters, are already doing the promotional job of lining up exhib and Treasury Dept. cooperation to put over the Sixth.

Exhibitor State Chairmen

Alabama: R. M. Kennedy, Alabama theatre, Birmingham; **Arizona:** Harry Nace, Orpheum, Phoenix; **Arkansas:** Claude Mundo, Rex, Little Rock; **California (So. Calif.):** Gus Metzger, 536 So. Broadway, Los Angeles; **(No. Calif.):** Rotus Harvey, Golden Gate, San Francisco; **Colorado:** Mark Alling, Orpheum, Denver; R. J. Garland, Fox-Intermountain Theas., Denver; **Connecticut:** Harry Shaw, Poli, New Haven; **Delaware:** A. Jos. Defiore, Park, Wilmington; **Florida:** J. L. Cartwright, Tampa Thea., Tampa.

Georgia: J. H. Thompson, MPTO of Georgia; Hawkinsville; **Idaho:** Al Hager, Rex, Idaho Falls; **Illinois:** Ed Zorn, Crescent Falls, Pontiac; Ed Silverman, Essaness Theatres, 540 No. Michigan avenue, Chicago; **Indiana:** Don Rossiter, 444 N. Illinois street, Indianapolis; **Iowa:** A. H. Blank, Paramount, Des Moines; **Kansas:** Howard Jameyson, Wichita; **Kentucky:** Lew Hensler, Ben Ali Thea., Lexington; **Louisiana:** E. V. Richards, 608 Canal street, New Orleans; **Maine:** Connie Russell, Bangor.

Maryland: Frank Durkee, Arcade Thea., Baltimore; **Massachusetts:** Sam Pinanski, M&P Theas., 60 Scollay square, Boston; **Michigan:** Ray Branch, ATO of Michigan, 607 Fox Bldg., Detroit; **Minnesota:** Henry Greene, Lake Amus. Co., 818 NTL. Bldg., Minneapolis; Harold Kaplan, St. Louis Park Thea., St. Louis Park; **Mississippi:** Burgess Waltmon, Princess, Columbus; Arthur Lehmann, Booker T. Theas., Jackson; **Missouri (Eastern Missouri):** Rex Barrett, Columbia; Marty Burnett, Loew's State Thea., St. Louis; **(Western Missouri):** Elmer Rhoden, Fox Midwest Theas., 3706 Broadway, Kansas City; **Montana:** J. A. English, Washoe Thea. Bldg., Anaconda; **Nebraska:** William Miskell, Orpheum, Omaha; Sam Epstein, Epstein Amus. Co., Omaha.

Nevada: N. Dow Thompson, T&D Ent., Reno; **New Hampshire:** Ed Fahey, 1118 Elm street, Manchester; **New Jersey (No. N. J.):** Harry Lowenstein, 24 Walnut street, Newark; Frank Damis, Warner Bros., 17 Academy street, Newark; **(So. N. J.):** I. Epstein, Atlantic Theas., 1505 Race street, Philadelphia, Pa.; **New Mexico:** Geo. Tucker, Kimo Thea., Albuquerque; **New York (Metropolitan):** Malcolm Kingsberg, RKO, 1270 Sixth avenue, New York City; **New York (Upstate):** C. J. Latta, Warner Bros., Pearl street, Albany; **North Carolina:** Geo. T. Carpenter, Colonial, Valdese; **North Dakota:** Mike Cooper, Fox, Grand Forks; Ed Krauss, Fargo Thea., Fargo.

Ohio: Chas. Raymond, Loew's State, Cleveland; **Oklahoma:** Ralph Talbot, Ritz, Tulsa; **Oregon:** O. J. Miller, 1931 N. Kearney street, Portland; **Pennsylvania (Eastern Penn.):** Ben Fertel, Colonial, Philadelphia; **(Western Penn.):** M. A. Silver, Warner Bros., Clark Bldg., Pittsburgh; **Rhode Island:** Martin Toohey, Leroy Thea., Pawtucket; **South Carolina:** Warren Irwin, Palmetto Thea., Columbia; **South Dakota:** Fred Larkin, State, Sioux Falls; **Tennessee (Eastern Tenn.):** E. W. Street, Tennessee Thea., Knoxville; **(Western Tenn.):** Kermit Stengal, Crescent Amus. Co., Nashville.

Texas: John Q. Adams, Majestic Thea. Bldg., Dallas; Phil Isley, 2000½ Jackson, Dallas; **Utah:** Hall Baetz, Fox-Intermountain Theas., 268 East First South, Salt Lake City; **Vermont:** Frank Venett, Paramount, Rutland; **Virginia:** Morton G. Thalheimer, Neighborhood Theas., Richmond; **Washington, D. C.:** Al Lichtman, Lincoln Thea., 1212 U street, N. W.; **Washington:** Frank Newman, Sr., Evergreen Theas., Seattle; **West Virginia:** Sol Hyman, Huntington; **Wisconsin:** Harold Fitzgerald, 1324 W. Wisconsin avenue, Milwaukee; **Wyoming:** Thomas Knight, Acme, Riverton.

PUBLICITY STATE CHAIRMEN

Alabama: Bill Wolfson, Wilby-Kincy Theatres, Montgomery; **Arizona:** A. G. Pickett, Orpheum, Phoenix; **Arkansas:** Sam Kirby, Malco Bldg., North Little Rock; **California (Southern):** Seymour Peiser, Fox-West Coast, 1609 W. Washington blvd., Los Angeles; Mort Goodman (co-chairman), Warner Bros., 6433 Hollywood blvd., Hollywood; **California (Northern):** Fay Reeder, Fox-West Coast, 988 Market street, San Francisco; **Colorado:** Margaret Goyette, Denham, Denver; **Connecticut:** Lou Brown, Loew's Poli, New Haven.

Delaware: Edgar J. Doob, Loew's Aldine, Wilmington; **Florida:** J. L. Cartwright, Tampa, Tampa; **Georgia:** Spence Pierce, 20th Century-Fox Exchange, Atlanta; **Idaho (South Eastern):** C. A. Orr, Opera House, Grace; **Idaho (Northern):** John Trewela, Wilma Theatre, Coeur D'Alene; **Illinois:** Bill Bishop, Metro, 1307 S. Wabash avenue, Chicago; Larry Stein, Warner Bros., 1307 S. Wabash avenue, Chicago; **Indiana:** Ken Collins, Circle, Indianapolis.

Iowa: Dale McFarland, Paramount, Des Moines; **Kansas:** Woody Barritt, Fox-Wichita Theatres, Wichita; **Kentucky:** Lew Hensler, Ben Ali Theatre, Lexington; **Louisiana:** Maurice F. Barr, 608 Canal street, New Orleans; **Maine:** C. J. Russell, Sr., Bijou, Bangor; **Maryland:** Louis E. Schecter, Oldtown Bank Bldg., Baltimore; **Massachusetts:** Harry Browning, 60 Scollay square, Boston; **Michigan:** Betty Smith, Fox, Detroit; **Minnesota:** Norman Pyle, Metro, 1104 Currie avenue, Minneapolis.

Mississippi: Burgess Waltmon, Princess, Columbus; **Missouri (Eastern):** M. L. Plessiver, Fox, 527 N. Grand street, St. Louis; Erv Waterstreet, 3010 Olive street, St. Louis; Carl Post, 3304 Olive street, St. Louis; **Missouri (Western):** Jerry Zigmond, Newman, Kansas City; **Montana:** Jack Edwards, Marlow, Helena, Mont.; **Nebraska:** Ted Emerson c/o Wm. Miskell, Orpheum, Omaha; **Nevada:** Harry Hunsaker, Granada, Reno; **New Hampshire:** Frank K. Eldridge, Capitol, Concord.

New Jersey (Northern): George Kelly, 17 Academy street, Newark; **New Jersey (Southern):** Eli M. Orowitz, Savar Amus. Co., 4505 West Field avenue, Camden; **New Mexico:** George Tucker, Kimo, Albuquerque; **New York:** Charles Smakwitz, Warner Theatre, 79 N. Pearl street, Albany; Charles B. Taylor, Buffalo Theatres, Buffalo; Harry Mandell, RKO, 1270 Sixth avenue, N. Y. C. 20; **North Carolina:** Roy L. Smart, 120 East Third street, Charlotte; **North Dakota (West and East):** Ed Kraus, Fargo Theatre, Fargo; Eugene Geaudette, RKO, 1025 Currie avenue, No., Minneapolis, Minn.

Ohio: J. E. Watson, Loew's, 1625 Central parkway, Cincinnati; Charles Deardourff, Loew's, 2346 Payne avenue, Cleveland; **Oklahoma:** Robert Busch, Uptown, Oklahoma City; **Oregon:** Jack Matlack, Broadway Theatre, 1008 S. W. Broadway, Portland 5; **Pennsylvania:** Michael Weiss, 20th Fox, 302 No. 13th street, Philadelphia 7; James M. Totman, Warner Bros., Pittsburgh; **Rhode Island:** Martin Toohey, Leroy Theatre, Pawtucket; **South Carolina:** Sam Suggs, Palmetto, Columbia.

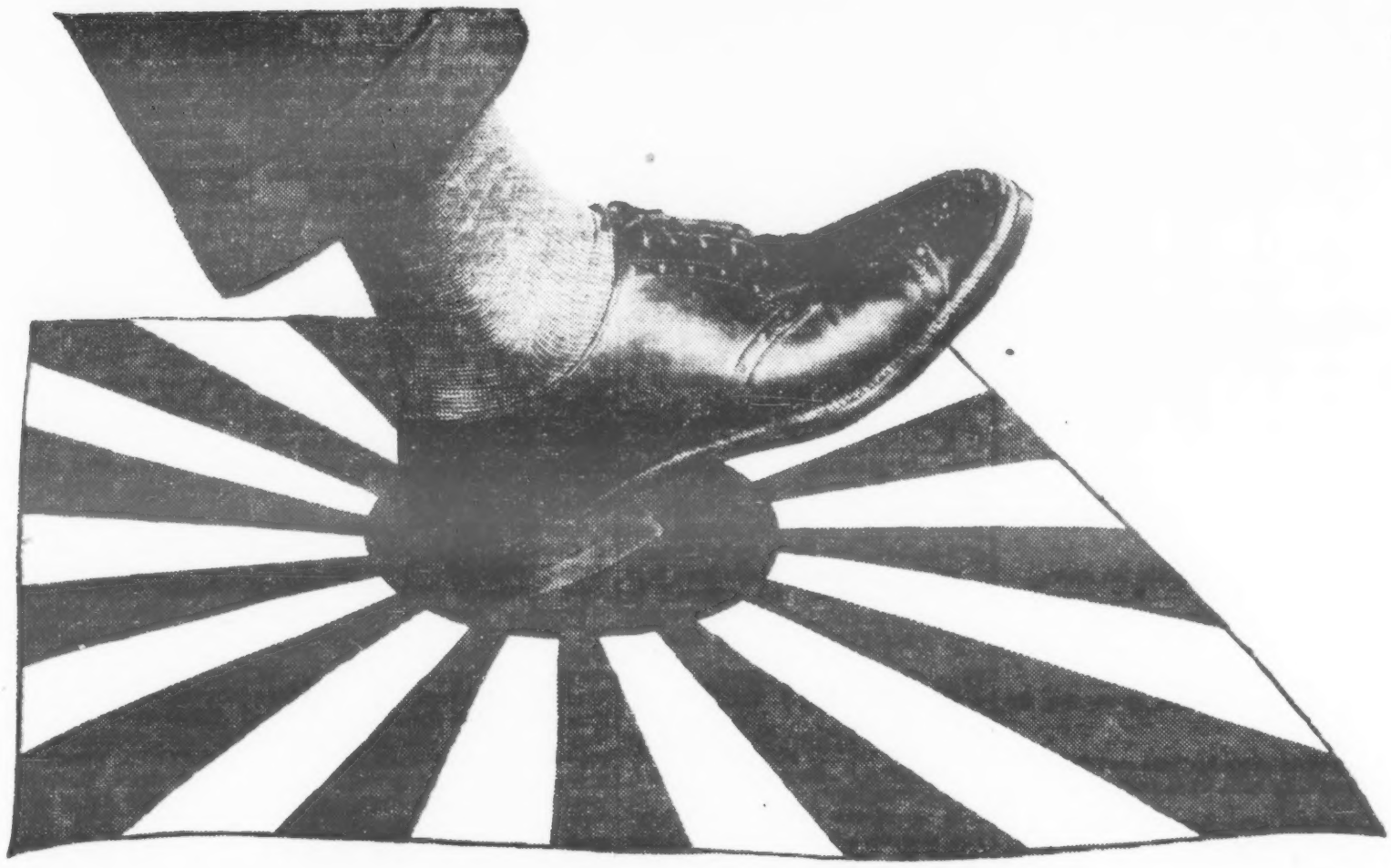
South Dakota: Cliff Knoll, Paramount, Mitchell; Walter Hoffman, 20th C.-L. Fox, 1015 Currie avenue, N., Minneapolis 3, Minn.; Ken Peters, State, Pierre; **Tennessee:** E. W. Street, Tennessee Theatre, Knoxville; J. R. McEachron, Paramount, Jackson; **Texas:** Ray Beall, chairman; Bob Kelly, co-chairman; Interstate Circuit, 501 Majestic Bldg., Dallas; **Utah:** Helen Garrity, Intermountain Theatre, Salt Lake City; **Vermont:** Eugene C. Keenan, Burns Theatre, Newport; **Virginia:** Brock Whitlock, Loew's, Richmond.

Washington, D. C.: Frank La Falce, WB, Earle Theatre Bldg.; **Washington:** Vic Gauntlett, Evergreen Theatres, Seattle; **West Virginia (partial):** Jas. M. Totman, Warner Bros., Clark Bldg., Pittsburgh; **Wisconsin:** William V. Geehan, 1324 W. Wisconsin avenue, Milwaukee; **Wyoming:** G. H. Turner, Lusk.

USO's Overseas Guide

USO-Camp Shows has put out an indoctrinational and informational booklet for its entertainers. Called "a guide to the foxhole circuit," the 45-page pamphlet is dedicated to all show people who have served their country at home and overseas.

Book covers wide range of subjects and questions likely to arise. It tells performers what to expect overseas, and what Camp Shows expects of them. Chapters discuss censorship, publicity, clean humor, what to wear and take, medical attention, etc. Booklet is to be carried by talent wherever they go.



Your First Step!

Uncle Sam needs more

ISSUING AGENTS FOR THE SIXTH WAR LOAN!

To become an
ISSUING AGENT
Get in touch with
your War Activities
Exhibitor State Chairman immediately!
He will tell you how
easily it's done!

Your theatre is the *only* place where Bonds can be bought evenings, Sundays and holidays! The public is being told in every way: "BUY BONDS AT YOUR MOVIE THEATRE!"

The folks depend on *YOU* to be an Issuing Agent when they want to buy their War Bonds! Join the ranks of the thousands of other patriotic Issuing Agents in America!

Sponsored by
WAR ACTIVITIES COMMITTEE OF MOTION PICTURE INDUSTRY
1501 Broadway, New York City

Theatre Owners Continue Gripes Against Chi Dailies' Ad Rationing

Chicago, Nov. 7.

Gripes continue here against newspapers by theatre owners, who claim they are taking a proportionately deeper ad lineage cut than other space buyers, and can't see why, even if amusements are "luxury items." One of the biggest beefs, because of different methods of rationing used by each daily, is that theatres must make up four or five different pieces of art work a day.

One indie operator accuses the Sun of giving each Loop theatre a fixed quota, regardless of size of house or nature of attraction, but penalizes indie theatres in favor of big Loop circuits. Opening of an ace picture, he claims, means they get a generous share of the amusement allotment. After this the theatre can cut down to small ads on a long run.

Big Friday issue of the Times, running 50 to 70 pages, is sniped for running commercial blurbs of all kinds, including eczema eradicators and dental plates, but sets a 50-line limit for every Loop theatre. "Just one full page of the Friday commercial lineage turned over to showbiz for the opening of new attractions on this day would make everybody happy," the exhibitor said.

Traditional bill of divorcement between ad and editorial depts., he alleges, has been followed by a reconciliation with Daily News admen, following a refusal of a large ad, coming back with, "You got a swell story break yesterday."

Herald-American is generally fair to theatres, he admitted, but heavily biased for night spots. They carry more cafe lineage than any other paper, with a full page or more on Saturdays. Paper is anxious not to lose this edge during the shortage, occasionally, according to the operator, throwing out motion pic and legit ads to give the once-a-week nitery operators a break.

Tribune, because of good mathematics, is fairest of all, he said. Daily has all theatres under quota, managing to keep everybody happy because they know enough about showbiz to gauge when a theatre needs space.

Greatest difficulty is that all dailies are apt to throw out an ad a few hours before deadline, or may ask for a smaller one. This gives the advertiser no time to make up new copy, leaving a healthy crop of "This space reserved for ————," in first editions, or a collection of botched layouts due to last-minute butchering to cut lineage.

BACHER GUIDES NEW REWRITE ON 'VOYAGE'

Hollywood, Nov. 7.

Script on "Bon Voyage" went back to the 20th-Fox writing mill for a complete rewrite job under general supervision of William Bacher, producer.

Production of the film was suspended when Lee Strassberg retired from the director chore after seven days of shooting.

U Fights Cummings Case in Appeals Court

Los Angeles, Nov. 7.

Universal will carry its legal battle with Robert Cummings to the U. S. circuit court of appeals, following a denial of its appeal for a new trial by Judge Harry Hollzer in Federal Court.

Cummings has brought suit against Universal on the claim that his suspension by the studio, after his refusal to appear in a picture, constituted an abrogation of his contract. Court upheld his claim.

Grable Will Be Only Star in 'Dolly Sisters'

Hollywood, Nov. 7.

Betty Grable draws lone star billing, with June Haver as a featured player, in "The Dolly Sisters" at 20th-Fox.

Original plan called for Alice Faye to co-star as the other sister, but Miss Faye declined to emerge from domestic retirement.

Marin's RKO Pair

Hollywood, Nov. 7.

Edwin L. Marin inked a director ticket at RKO calling for two pictures annually in the next two years.

First of the four will be the George Raft starrer, "Johnny Angel."

Found—Wooden Leg

Probably the oddest item ever to reach the Lost and Found Department of a theatre is the wooden leg that's awaiting a caller at the Albee, Brooklyn.

Though found in the house a week ago, no one has appeared to claim the artificial gam.

'Short Throw' For Theatre Tele

Possibility that television in the theatre may depend on short "throw" of the telecast image is being closely watched by Trans-Lux, because of its patented rear-screen projection. T-L feels that it will fit in closely on the television picture also because of the reported close contact with General Electric and current distribution deal with Radio Corp. of America. RCA now sells Trans-Lux rear-screen projection setup along with National Theatre Supply, and likely would be interested in anything that would facilitate practical television in the theatre.

Trans-Lux officials are reportedly convinced that the current setup on light rays of tele by RCA, GE and nearly all television systems excepting Scophony (which uses an arc and projection machine) make a short throw for tele in theatres almost prerequisite.

Many new theatres, with numerous of them to be bandbox operations, are expected by company executives soon after the war ends because orders for such rear-screen projection have piled up. Whether they will be installed because of television possibilities or not is not known, but exhibitors have been evidencing great interest in such small theatre structures because of opportunity to start operating as television theatres. Actual screen time would constitute only about 25% of screen time, but they would have regular telecast shows daily.

Sam Dembow Into Indie Prod. With Eddie Golden

Sam Dembow, Jr., v.p. of Paramount Theatres Service Corp. in charge of operations in the northern tier of states under Leonard H. Goldenson, v.p. of Par Pictures, Inc., has resigned, effective Dec. 1, to become president of a new company Edward A. Golden is setting up to be known as Golden Productions, Inc. Golden and his son, Robert S. Golden, with whom Dembow will be associated in the new organization, produced "Hitler's Children" for RKO a couple seasons back and more recently "The Master Race," which has just gone into release. Dembow is among the Goldens' backers since "Hitler's Children."

Edward L. Hyman, exec assistant to Dembow at the Par homeoffice, will succeed latter, while Max Fellerman, for years a buying exec for RKO, will succeed to Hyman's present post. Prior to joining Par in March, 1941, Hyman was associated with Earl Hudson in the operation of the United Detroit Theatres chain.

Dembow, who previously had been a Par theatre exec, subsequently going to National Screen and Fanchon & Marco, rejoined Par in present capacity in 1939.

Katcher Vice Nathanson As Goldwyn's Eastern P.A.

Leo Katcher, of the eastern publicity department of Vanguard Productions (Selznick), resigned to become eastern advertising and publicity director for Samuel Goldwyn.

He succeeds Mort Nathanson, resigned. Claude Morris, United Artists exploiteer stationed in Chicago, will also join Goldwyn with Katcher, as eastern exploitation rep.

SNOOPER FOR BLAIR

Hollywood, Nov. 7.

Addition of "Scotland Yard Investigator" to George Blair's production program at Republic makes a total of four.

Others on his shooting schedule are "Gangs of the Waterfront," "Gay Blades" and "Reservations for Two."

One for the Home Team

Hollywood, Nov. 7.

George Brent, under contract to International for nearly a year, will play his first role for that company as co-star with Claudette Colbert in "Tomorrow Is Forever."

Filming starts in February, with Irving Pichel directing and David Lewis directing.

N.Y. Stanley Mgr.'s $250 Fine Proves Fire Dept. Serious on Enforcement

The arrest of David Fine, manager of the Stanley, N. Y. which specializes in Russian-mades, and subsequent fine of $250 in lieu of a 30-day jail sentence, does not cue a general thoughening-up by the Fire Dpt., but pointed out it serves to emphasize a vigilance against overcrowding of film theatres which is not being relaxed. Understood that the Stanley violation was one of the most flagrant of its kind to come to notice in a long time.

Ever since the Cocoanut Grove nitery fire in Boston, the N. Y. Fire Dept. has been keeping a careful check on theatres throughout the city, with firemen on daily duty in many of the larger houses regularly. In addition, quite frequently Fire Dept. inspectors visit theatres, especially when big business is being done, to see that they are not being too crowded with standees. Among latter none are permitted to stand on staircases, which was included in the charge against the Stanley manager.

Recognizing that the Fire Dept. and Mayor F. H. LaGuardia mean business with respect to the fire laws, managers generally are extremely careful to see that they are lived up to as contrasted with previous years. During the recent three-week engagement of Frank Sinatra at the Paramount, N. Y., the management permitted fewer standees in lobby and elsewhere than on prior occasions because of probable difficulty in handling the unruly Sinatra followers, who were drawn to the house, in event fire broke out.

THANKSGIVING POSES PROBLEMS FOR EXHIBS

Distributors are shaping availabilities on pictures in line with the dates on which the Thanksgiving holiday is being observed in the various states this year, with bookers in the various territories acting accordingly in setting up engagements.

Although President Roosevelt has decreed an earlier Thanksgiving (second from last Thursday of the month) as, in former years, in order to lengthen the period between this holiday and Christmas, eight states will observe Turkey Day on Thursday (30) instead. These are Florida, Idaho, Kentucky, Montana, Nebraska, Tennessee, Texas and Virginia. In the District of Columbia it will be Nov. 23.

However, two af the states—Arkansas and Georgia—have decided to observe Thanksgiving on both Nov. 23 and 30, same as various states have done in the past.

WB Points New Trio At Turkey and Santa Dates

Warner Bros. is pointing three of its new season's releases for Thanksgiving and Christmas bookings, with around 580 first-run dates on these holidays set during the past week.

Over Thanksgiving "Very Thought of You" and "Doughgirls" will open in approximately 200 dates each. "Canteen," print of which arrived in the east a couple weeks ago, is scheduled for around 180 engagements for Xmas and New Year's, including openings Dec. 22 at the N. Y. Strand, and in Warners' three Los Angeles houses. "Canteen" is for Dec. 31 release.

Pioneers Fete This Year To Spotlight Vet Exhibs

Picture Pioneers dinner this year at the Waldorf-Astoria hotel, N. Y., is dedicated to motion picture exhibitors.

Invitations have been sent to theatre owners throughout the U. S. who are known to have been in the industry 25 years or more. Plans are under consideration to present a special Picture Pioneers Award to the theatre owner with the greatest number of years in the industry.

On-the-Spot Tele Coverage Sure To Give Newsreels Postwar Facelift

Great expansion in newsreel theatre operations, particularly houses equipped with inexpensive television equipment, looms postwar, according to trade accounts. Coincidental with this theatre growth will be an equally vast newsreel development. The advance of the newsreel cinema, while tied directly with the b.o. possibilities of television, is expected to carry the newsreels, previously almost an entirely neglected production branch, into their greatest expansion in five or six years.

Industry experts foresee newsreel theatres of the future with streamlined tele receiving sets and wide screens to show the latest big news, sports and other events. These video programs will be spotted in between usual shorts and newsreel clips projected from film. More enterprising newsreel theatre operators already are planning their television-film alignment, with the likelihood that they may call their houses "television theatres" rather than newsreel theatres, even though only a small percentage of program time would go to telecasts.

Future newsreel production setup calls for two separate departments for most American reels. One would be entirely for television, with crews sent out to televize news and sports events. Possibly half of the crew would be assigned to photograph the event being telecast, with this footage being used for post event telecasts. Thus, the newsreel outfit would be able to supply a televized event on film to an exhibitor who could spot the event on a theatre program whenever running time allowed. The on-the-spot story captured by the tele crew would be sent direct to theatres for projection on the screen at once.

The film story also would be used in the regular twice-weekly newsreel release. Latter would differ from present newsreels in that most of it would cover only outstanding events, interpreted editorially, via special narrator, maps, diagrams and library material. This would differ little from editorial features in the daily papers. Both Pathe and News of Day have experimented with this type of news treatment, with both said to be sold on the idea as the newsreel of the future.

WB's 'Objective'

Warner production and publicity execs are in a dither since Gen. Joseph Stilwell, who was recalled from the Chinese-Burma-India theatre of operations last week, is the hero of their forthcoming picture, "Objective Burma."

WBers are crossing their fingers, hoping that "Vinegar Joe" is not given an inconspicuous assignment that will keep him out of the public eye.

20th-Fox's 30th Anni Due Soon

Twentieth-Fox has plans in work, though in a more or less preliminary state so far, for a 30th anniversary celebration shortly after the 1st of the year.

While the week of Feb. 18 has been tentatively discussed for the anni of the company which originally was Fox Films, founded by William Fox, a later date may be ultimately decided upon, depending on the time required for preparation, according to Tom Connors, v.p. in charge of distribution for 20th.

Numerous proposals have been made in connection with sales and other angles in connection with celebration of a 30th anniversary, but as yet the various recommendations are also tentative.

U. S. AVOIDS FREELANCE WAGE STABILIZATION

Hollywood, Nov. 7.

Treasury Department is dropping the proposal for new salary stabilization rules on studio freelance deals, following protests from players and producers alike that the proposed regulations would seriously interfere with the casting of pictures and tend to lower salaries generally for all actors. Instead, the Government is sending two of its stabilization men here to work out another plan with an industry committee.

Proposed regulations would have required prior Treasury approval on all freelance deals calling for more than $1,000 weekly. Salary hikes of more than 20% would have been prohibited without prior approval, although the player might have been working in a training film before signing a new picture deal. Producers declared it would have affected all freelance deals except those in the low brackets.

'Three Men on Horse' Gallops Again at WB

Hollywood, Nov. 7.

Alex Gottlieb was handed the production chore on the remake of "Three Men on a Horse" at Warners. Picture, based on the old John Cecil Holm-George Abbott play, was last filmed in 1936.

Assignment is the eighth on Gottlieb's production program. Others are "Cinderella Jones," "Hollywood Canteen," and "Men With Destiny," now editing; "Pillar to Post," in work, and "Deep Valley," "Dangerous Marriage" and "Janie Gets Married," in the writing mill.

2 Loew's Employees In Memphis Get 8 Yrs. Each

Memphis, Nov. 7.

Jack Klinck and Dick Covington, former assistant manager and chief of service respectively at Loew's State here, pleaded guilty in criminal court last week to charges of stealing $7,210.25 from the theatre. Judge Kinkle sentenced them to eight years each.

The pair disappeared July 3 with funds intended for deposit in a local bank. They were arrested last month in San Francisco.

U Ups M. B. Cox

Hollywood, Nov. 7.

Morgan B. Cox, associate producer at Universal, was upped to a new post as supervisor of serials.

First cliffhanger assignment under the new title is "The Master Key."

SEVEN ON PRODUCTION LINE IN 20TH FLURRY

Hollywood, Nov. 7.

Top production speed for 1944 will be achieved at 20th-Fox this week with the start of the Laurel-Hardy feature, "The Bullfighters," making a total of seven in work.

Others before the cameras are "A Bell for Adano," "A Royal Scandal," "Molly, Bless Her," "Circumstantial Evidence," "Diamond Horseshoe" and "Where Do We Go From Here?"

Film Carriers Figure The Worst's Over Now

Operating under extreme difficulties for some time, but managing against odds to properly service accounts, film delivery companies throughout the country are expecting that the situation will ease up considerably from now on, according to Clinton Weyer, secretary of the National Film Carriers Assn., now in N. Y., following a tour of various exchange points.

While Government agencies have sought to lend every possible aid to film delivery services, and it has been possible to keep trucks in sufficient repair to meet requirements, considerable trouble has been experienced in connection with tires. This has been especially true of heavier trucks, Weyer points out, since the synthetic rubber has not been able to stand the strain so well.

At one time recently, the National Film Carriers executive pointed out, it was necessary to dip into the 10% reserve on rubber that had been built up carefully by the delivery services and feared that proper deliveries and pickups might be interfered with, but it now appears that this danger has passed, Weyer adds.

Delivery companies have been operating on five-day rather full-week schedules right along with a view to conserving equipment.

Bill Boyd Voted Top Western Star, Thunder Best Hoss in 'Broncos' Race

Hollywood, Nov. 7.

Bill Boyd was acclaimed the best western leading man, "Buffalo Bill" the best western picture, and Thunder the best western horse of 1944 at the first roundup of the Western Motion Pictures Association, held in Hollywood Bowl. These and other winners of a popular vote by film fans of Southern California, were awarded "Broncos," or equine "Oscars." The ceremonies were held without the blessing of the Academy of Motion Picture Arts and Sciences or the major studios. Following is the winning list:

Top Western Leading Man: Bill Boyd, with Bill Elliott second, both given awards.

Top Western Leading Woman: Dale Evans.

Top Western Juvenile Player: Donnie Stewart.

Top All-around Cowboy: Roy Rogers, with Johnny Mack Brown second, both given awards.

Top Western Film: "Buffalo Bill," produced by Harry Sherman for 20th-Fox release.

Top Western Director: Robert Tansey.

Top Western Horse: Thunder, owned by Bill Elliott.

Top Western Song: "Pistol Packin' Mama," by Al Dexter.

Top Western Band: Spade Cooley, with Jimmie Wakely second and Painted Post Rangers third.

Special awards were handed William O'Sullivan, of Republic, for producing consistently high quality westerns, and to Mrs. Hal Hart, as the outstanding western yodeler.

SWIFT & CO.'S $100,000 COMMERCIAL FILM

Chicago, Nov. 7.

Initial scenes of one of the most elaborate advertising films to be produced in several years are being shot in and around the stockyards here, under the direction of Donald Slesinger.

Tentatively titled "Red Wagon," the film, being photographed in color, will trace the history and progress of Swift & Co., packers, and will be shown among the company's employees and perhaps to the public early next year. Balance of picture will be made in Hollywood, with plans for a star cast. Opus will cost between $100,000 and $150,000.

'The Lady' Better Hurry, Jap Fleet Is About Gone

Hollywood, Nov. 7.

Completion of "Fighting Lady" at 20th-Fox is being rushed to cash in on recent naval victories in Philippine waters.

Picture is a documentary story of an airplane carrier, filmed with naval cooperation in the Pacific battle zone. It is slated for release in about 10 days.

'Yearling' Works Up Fresh Gallop at M-G

Hollywood, Nov 7.

Metro's interrupted horse picture, "The Yearling," will resume galloping next spring after three years in the stall. Picture will be made in Technicolor, with Sidney Franklin producing.

Studio is hunting a moppet to replace Gene Eckman, who has outgrown the role since production was halted on the film in 1941.

Lester's Sport Shorts

Hollywood, Nov. 7.

Stars in several sports have been signed by Gene Lester for a series of short subjects, to be filmed in Technicolor for major release. Producer is conferring with RKO on a distribution deal.

First sport will be swimming, with Judy Cook as topper. Second covers tennis, with Bill Tilden and Mercedes Marlowe as stars.

'Sunshine Slim' Rides

Hollywood, Nov. 7.

Harry Sherman is saddling another series of gallopers in addition to the William Boyd "Hopalong Cassidy" starrers.

New buckaroo character will be known as Sunshine Slim, whose pulp mag adventures will be scripted for the screen by Charles Chesebro.

LOCAL 306 PREZ RAN FOR B'KLYN ASSEMBLY

Though his chances of winning were not regarded in advance of ballot-counting yesterday (Tues.) as very favorable, Herman Gelber, president of Local 306, Moving Picture Machine Operators of N. Y., was a candidate for office of assemblyman from the 19th Assembly district in Brooklyn, where he lives. He ran on the American Labor Party ticket.

Gelber had the endorsement of his own union, the AFL, N. Y. State Federation of Labor, the Central Trades & Labor Council and Mayor F. H. LaGuardia. However, his opposition was given the odds to win.

For close to a quarter of a century a member of Local 306, the largest in the IATSE, Gelber had the backing of his own union to the extent it donated $1,000 to his campaign fund.

Wallis' Par Sked 'According to Plan'

Hollywood, Nov. 7.

Hal B. Wallis is well ahead of his schedule for the production of four pictures during his first year at Paramount. His independent unit, organized in September, currently has two features, "The Love Letters" and "The Affairs of Susan," in work and several days ahead of the prescribed pace.

Readying for a January getaway is "Don't Ever Grieve Me," to be followed in April by "Whenever I Remember," destined for production in England with plenty of time for completion in September.

Con. Film's 3d Quarter Net Profit Over Last Yr.

Consolidated Film Industries, Inc. (Republic) net profit for third quarter ended last Sept. 30 increased more than $56,000 over comparable quarter in 1943. Net profit, after all charges and Federal normal and surtaxes, amounted to $278,121 as against $221,524 in the three months ending in September a year ago. This is equal to 15c on the common compared with only 4c shown in the third quarter of 1943, and is after providing 50c on the preferred shares in both cases.

Consolidated's net profit before Federal tax provision totalled $479,520, corporation estimating its provision for Federal taxes to be $201,398 for the third quarter this year. Consolidated showed 400,000 preferred shares outstanding and 524,973 common shares.

New Back Lot Union

Hollywood, Nov. 7.

New alliance of studio back lot unions is in formation here, with Carl Cooper, head of the Los Angeles stagehands, as organization chairman, and Joseph Tuohy, business representative of the studio teamsters, as secretary.

Organization, formed for cooperation in the handling of jurisdictional and other labor problems, will be composed of four IATSE locals and five crafts from the Studio Basic Agreement.

Just the Right Fit

Hollywood, Nov. 7.

Adele Jurgens, who fits snugly into harem rompers, draws the femme star spot in "A Thousand and One Nights," Columbia's forthcoming fantasy, based roughly on Burton's tales of ancient Arabia.

Picture will be directed by Alfred Green with 114 sets, the largest number ever utilized for one film on the Columbia lot.

UP ON THE BANDWAGON

Hollywood, Nov. 7.

Fred MacMurray, currently washing up "Where Do We Go From Here?" at 20th-Fox, draws top male role in "The Bandwagon," to be produced by William Perlberg and directed by Gregory Ratoff.

Filming starts after MacMurray plays the Eddie Rickenbacker role in "First, Last and Always."

RKO MGRS. PRESSING DEMANDS TO MEDIATORS

Dissatisfied with the attitude of RKO in connection with wage scale discussions under negotiations for a contract covering managerial help in 41 Greater N. Y. theatres of the company, the Motion Picture Theatre Operating Managers & Assistants Guild has decided to press its demands on salary minimum today (Wednesday) before the N. Y. State Board of Mediation.

This step follows a meeting last week with RKO executives at which latter refused to consider minimum of $115 for manager and $75 for assistants, countering with an offer of $85 for the former and $37.50 for the latter, based, according to the homeoffice group, upon a survey which the company made of salaries of managers and assistants of all circuits in the Greater N. Y. zone. According to spokesman for the MPTOM&AG, their members are not interested in how underpaid are some of the managerial help of other circuits, notably most of the independents. In fact, it is pointed out, the managers of other circuits are themselves interested in unionizing in order to increase wages and shorten hours.

While the RKO managers' guild is demanding a 40-hour week, RKO has set up what it thinks is the proper time to be put in, being 58 hours, with time out for lunch and dinner to be deductible.

Metro's Midyear Sales Meeting in Cincy Nov. 16

A mid-season sales meeting, customary at around this time of the year for the company, will be held by Metro in Cincinnati over a four-day period starting Thursday (16), with William F. Rodgers, v.p. in charge of distribution, conducting the sessions. Meeting will concern itself with general sales matters, problems, policy and plans for the immediate future in connection with forthcoming releases.

Total of 26 homeoffice and field sales executives, including all division and district managers, will attend. In addition to Rodgers, group from the homeoffice will include E. K. (Ted) O'Shea and John E. Flynn, division managers; Howard Dietz, v.p. in charge of publicity, advertising and exploitation; Eddie Aaron, circuit sales head; Alan F. Cummings, in charge of exchange operations; Harold Postman, assistant to Cummings; H. M. Richey, director of exhibitor relations; Walter Brooks, assistant to Richey; Ben Melniker, h.o. attorney, and others.

Hillbilly Jamboree Good Hypo to 'Barn Dance'

Impressed with the results obtained at the St. George, Stapleton, S. I., a Fabian-operated house, which put on a hillbilly jamboree last week in connection with the Paramount picture, "National Barn Dance," Paramount has prepared a detailed campaign in connection with this idea and urges that all its accounts put on a similar in-person show.

Stunt was worked out for the Staten Island house by its publicity director, Edgar Goth, who in his ads devoted more display space to the stagebill than to the picture as an attention-attracter.

Par advises accounts playing "Barn Dance" that if their theatre does not have suitable stage facilities they try to effect a tieup with a local radio station by having latter air a hillbilly jamboree program, with stars of the program making a personal appearance at the theatre.

Small's Trio Prepping

Hollywood, Nov. 7.

Edward Small has three productions lined up for early shooting, starting in three weeks with "Cagliastro," to be directed by Douglas Sirk.

Following will be "Bella Donna," a remake, and "Crime On My Hands," based on a story by George Sanders, who is also slated for the top role.

Minnelli's Astaire Pic

Hollywood, Nov. 7.

Metro picked Vicente Minnelli to handle the director job on its forthcoming musical, "Yolanda and the Thief."

Technicolor production, starring Fred Astaire, starts in four weeks.

'Lefty Writes a Letter'

By Joe Laurie, Jr.

Coolacres, Cal.

Dear Joe:

Me and Aggie have been reading for the past few years that our pal George Jessel is gonna produce a picture based on the lives of the Dolly Sisters, whose right monicker was Deutch. Well, it kinda gave us a big laugh to recall the time we used to play vaudeville with the sister acts.

Brother, every wife would watch the husband and every gal partner would watch the boy partner. The sister act would usually get the best dressingroom, regardless of spot on the bill, especially in small towns, where the manager was a wolf. The orchestra and stagehands would cater to them—they always appeared so helpless. They'd get away with excess on the baggageman, and the clerk in the hotels would give them a good rate. They were always a lot of laughs, giving the town yokels a play but winking at their fellow artists all the time. Altogether, I'd say they were swell kids and knew what it was all about and, after all, gals must live. And that's how the bookers and the agents figured, too. All audiences would rather see a mediocre sister act than a fair brother act. The women out front would sit and either pan their hair-do or their clothes, or maybe copy 'em. Their age was always a mystery and there were plenty of mother and daughters palmed off as sister acts.

Anyway, a lot of names came rushing to mind. There weren't very many topnotch comedy sister acts—you could almost count 'em on one hand. Nicholl Sisters (first two-women blackface act), Elinore Sisters (who worked a la Russell Bros.), The Watson Sisters (who are still going strong as are Mae and Ann Clark (Mrs. Waterhouse). I can't recall another outstanding socko sister act (I know I got my neck out).

Then, of course, there were the regular sister teams, dancing and a bit of singing and plenty of clothes-horsing. The Dollys were tops in that class, although there were plenty class teams. Cameron Sisters, Bard Twins, Millership Sisters, Melonette Girls, Fairbank Twins, Mabel and Dora Ford were plenty class and talent along with De Long Sisters, White Sisters, Meredith Sisters, Oakland Sisters, Lovenberg Girls, Stewart Sisters, Lorraine Sisters, De Wolff Sisters, Julia and Josey Rooney, Skelly Sisters and the Crisp gals. Some of 'em even threw in a piano for good measure and did really good singing. Tops in that class were the Ponselle Sisters—Rosa later became a fine "Carmen" at the Metropolitan Opera House. Courtney Sisters were the first of the harmonizing acts, then came the unforgettable Duncans, Keller Sisters (& Lynch) 3 O'Connor Sisters, 3 X Sisters and the McCarthy Sisters. Not forgetting the Four Haleys, Kouns, Campbells, Constance and Irene Farber, Wiltons, Trix Sisters, Tempest and Sunshine.

Dumb Acts

There were plenty great "dumb act" sisters, if you know what I mean. I don't mean they picked up their own check in a restaurant—they just didn't sing, dance or gab. Leitzel Sisters, great aerial act (Lillian became best in the world before she went "upstairs"). Other swell aerial acts were the Austin, and Alfretti Sisters. Remember the Curzons and the Lunettes, the Flying Butterflys with all kinds of colors on 'em while they swung in the air with their teeth (I hope it was their teeth)? Then there were the Bennett Sisters, who did a wrestling act, and the Westons, who sang German songs and boxed. El Rey Sisters did a skating act, Smilette Sisters did a contortion act, Three Athletas (one of 'em was Ann Codee) did a fine acrobatic act, Maude and Gladys Finney were billed as The Mermaids and did a diving turn, Ioleen Sisters did a wire act, so did O'Meer Sisters, 3 Rooney Sisters, and the Jordan Girls. There were aerial sister acts like Balzers, 3 Dareing Sisters, Austin Sisters, and plenty acrobats like Three Sisters Kloss, Rubin Sisters, Gasch Sisters, 3 Farrell Sisters and the Danoise Sisters.

Another swell comedy, singing, dancing act was the Lee kids, Jane and Katherine. They sure could stop shows. Of the sketch-artist sister acts I can only recall two, Bessie and Harriet Rempel and Vivian and Genevieve Tobin.

The legit had plenty of sister acts, if you can call 'em that. Many of them were in the same companies. Usually the one that hit tops would get the other a bit part or a chance at a small part. Sometimes the youngster would beat out the veteran. Maxine Elliott was already established when her sister Gertie made her start. Kate Terry was the toast of London when Ellen came here and topped her popularity. Lillian Russell's sister, Suzanne Westford, wasn't as pretty as Lillian and didn't get very far. Blanche Ring and sister Julia both did swell. Bessie and Nellie McCoy did an act, and when they split Bessie became a sensation. Remember her "Yama Yama Man?" Irwin Sisters (Flo and May) did a sister act for Tony Pastor. Of course, May became the greatest of all lady comics. Flo took out the road companies. Edith and Mabel Taliaferro both did fine. Rose and Nellie Beaumont were with Weber and Fields and did very well when they split. You heard of Tetrazzini, but few people heard of her sister, Signora Cleofinte Campanari, who was also a fine singer but couldn't overcome Tetrazzini's lead.

There were hundreds of acts that are listed as sister acts, but they were really "two-women" acts. Remember when Charlotte Greenwood did an act with Eunice Burnham? Then there was Janet Adair and Emma Adelphi, Bobbie Adams and Jewel Barnett, Black and White, Conroy and Howard, Howard and Sadler, Ina Hayward and Dora Maughn, Moody and Duncan, and Bernard and Henry. I could name dozens of more sister acts like The Brox, Bennington, 3 Burns Gals, Creighton Sisters, Dale Sisters, Gierdlof Sisters, Harrington Sisters, Ethel and Emma Hopkins, Kirksmith Sisters, McConnell Sisters, LaTour Sisters, King Sisters, Morin Sisters, Maremina Sisters, Arlington Sisters (who did the first mirror dance way back in 1894). Plenty sister acts, some still going, I guess; some broken up; some gone "upstairs."

But there was one "sister act" that stuck together through thick and thin, and never even dreamed of splitting. The Siamese Twins, Daisy and Violet Hilton.

Sez

Lefty.

From White House To The Corner Drugstore

Hollywood, Nov. 7.

Alexander Knox shifts from Wilsonian dignity to light romance in "Over 21" at Columbia where he plays Irene Dunne's boy friend.

Film version of the Ruth Gordon stage comedy goes into work about the first of December.

20th Yields to RKO

Hollywood, Nov. 7.

Story of the Federal Bureau of Investigation, planned for filming this winter by 20th-Fox, has been dropped from the production schedule to avoid conflict with RKO.

Similar yarn, "F.B.I. in War and Peace," written by Frederick Collins, had been registered previously with the Hays office by Edward A. Golden, who will produce it for RKO release.

Indies Hit by Delays In Processing Stills

Hollywood, Nov. 7.

Shortage of labor and equipment in processing laboratories is causing serious delays in production and publicity stills required by indie producers. In one recent case, production was half completed before a single still was returned from the lab.

It is a hardship on indie producers with short shooting schedules, but the laboratories can't do anything to relieve the situation.

Thorpe Directs Hedy

Hollywood, Nov. 7.

Metro assigned Richard Thorpe to direct the forthcoming Hedy Lamarr starrer, "Her Highness and the Bellboy," at Metro.

Picture gets the gun within three weeks, with Joe Pasternak producing.

KEEP THE LIBERTY BELL RINGING!
JOIN THE FIGHTING SIXTH WAR LOAN
REPUBLIC PICTURES CORPORATION

Let's Make the 6TH WAR LOAN A SIX-TON BLOCK-BUSTER!

EXHIBITORS

Back the Smashing Sixth with every resource of your theatre and all your ability as a salesman and showman! Open a planned campaign with a "WAR BOND PREMIERE"—BUY THE FIRST BOND YOURSELF—follow through—and finish with a record of *TWO BONDS FOR EVERY SEAT!*

PLAY TAPS FOR THE JAPS WITH 6TH WAR LOAN SHOWMANSHIP!!!

NATIONAL Screen SERVICE
PRIDE BABY OF THE INDUSTRY

Film Reviews

Together Again

Hollywood, Nov. 2.

Columbia release of Virginia Van Upp production. Stars Irene Dunne, Charles Boyer; features Charles Coburn. Directed by Charles Vidor. Screenplay by Virginia Van Upp, F. Hugh Herbert; story, Stanley Russell, Herbert Biberman; camera, Joseph Walker; editor, Otto Meyer; asst. director, Milton Feldman. Previewed Pantages, Nov. 1, '44. Running time, **98 MINS.**

Anne Crandall....................Irene Dunne
George Corday....................Charles Boyer
Jonathan Crandall, Sr.......Charles Coburn
Diana Crandall...............Mona Freeman
Gilbert Parker..........Jerome Courtland
Jessie.........................Elizabeth Patterson
Morton Buchanan...........Charles Dingle
Witherspoon..................Walter Baldwin
Lillian...........................Fern Emmett
Leonardo.......................Frank Puglia

"Together Again" is a well-devised comedy-drama, liberally sprinkled with laugh lines and situations, and spotlighting Irene Dunne and Charles Boyer, with major assistance from Charles Coburn. It's top entertainment, in tune with present audience requirements, for profitable biz in all runs andt holdover candidate for the key spots.

Story, developed in broad farcical vein, romps along at a good clip and—although at times the script reaches pretty far to generate laughs—it's so generally crazy-quilt that the overall effect is far on the credit side in entertainment values. Miss Dunne and Boyer competently team in the top spots—she as the pursued and he as the pursuer in the love match. Coburn clicks for prominent attention with his constant conniving and manipulations to develop the romance for final clinch. Mona Freeman and newcomer Jerome Courtland, scholastic-age pair, carry important story responsibilities in great style. Young Courtland virtually stops the show with a sparkling puppy love romantic episode with Miss Dunne, and shows plenty of possibilities for feature buildup.

Plot is a light affair, displaying Miss Dunne as the widow of the former mayor of a small town in Vermont, who carries the elective office on her shoulders as a family obligation rather than from choice. She goes to New York to hire a sculptor to make a statue of her late husband for the town square, hires Boyer, is mistaken for a strip-tease artist in a nightclub while at dinner, and fires the sculptor. He shows up in town later to do the job, and carry his romantic pitches to the mayoress. There's the usual complications of duty vs. love for necessary footage until the eventual happy windup.

Script by Virginia Van Upp, who also handles the producing chores, is studded with amusing situations and lines. Direction by Charles Vidor is smooth and fast-paced throughout, and he neatly polishes off his gags and episodes with finesse. Production mounting and all technical contributions are high calibre.

Walt.

I Love a Soldier

Paramount release of Mark Sandrich production, directed by Sandrich. Stars Paulette Goddard, Sonny Tufts; features Beulah Bondi, Barry Fitzgerald. Screenplay, Allan Scott; camera, Charles Lang and Farciot Edouart; music, R. E. Dolan; editor, Ellsworth Hoagland. At Paramount, N. Y., week Nov. 1, '44. Running time, **106 MINS.**

Evie Morgan..................Paulette Goddard
Dan Kilgore.........................Sonny Tufts
Cissy Grant..........................Mary Treen
Stiff Banks.........................Walter Sande
Jenny..................................Ann Doran
Etta Lane..........................Beulah Bondi
Gracie..........................Marie McDonald
Murph..........................Barry Fitzgerald
Williams...............................James Bell
John..............................Hugh Beaumont
Little Soldier................Frank Albertson
Dude....................................Roy Gordon

"Soldier" deals with a timely and topical problem, that of war marriages, but fails to do complete justice to its subject. It will disappoint the GI's, their girl-friends and their parents, to whom its theme has a close and personal appeal, and it will similarly disappoint at the boxoffice.

Principal reasons for the film's weaknesses are twofold. From the start the payoff is never in doubt, with little suspense induced. Secondly, its boy-meets-girl plot has a tedious overabundance of twists and turns, result, being a film that runs almost two hours. Trimming wouldn't be too hard a job, since there are a number of scenes that can easily be clipped and should have been sliced in the first place. Included in this category is a wedding scene and a ship-building take that serve only to hinder proceedings. Hackneyed handling of a blind officer's homecoming could also take trimming.

Story concerns a lady welder, Paulette Goddard, who refuses to go for a war marriage and supplements her war effort chore by evening hostess work, entertaining soldiers just back from overseas or on the verge of going. She does fall, though, for Sonny Tufts, but they split twice, first when she discovers he's married although on brink of divorce, and secondly, after the reconciliation, on the self-sacrifice angle. Idea here is that if he's worried about a wife back home, he's likely to forget to concentrate on the war and get knocked off.

Supporting characters, Jenny (Ann Doran), whose husband comes home blind shortly after she's had a baby, and the spinster Etta Lane (Beulah Bondi), carry the argument for those in favor of war weddings. Miss Doran, originally advised that her man is missing in action, argues that they had each other for a short time and she has those memories to look back on. Miss Bondi says she passed up her opportunity at matrimony when her guy went off to war "40 years ago" and she's regretted it ever since.

Miss Goddard and Tufts, who teamed so well in Sandrich's "So Proudly We Hail," are the leads. She's okay in the lighter moments but not too convincing in the heavier spots. Tufts indicates that he's well on his way to b.o. potency, impressing with an ingratiating and sincere performance that's bound to help make him a femme fave. Occasionally, however, he overdoes the self-effacing approach. Mary Treen, as another welder-entertainer, but definitely on the make, and Walter Sande, as the dumb sergeant she grabs, are good in comedy support. Miss Bondi displays her talents solidly as the spinster, although the role itself is on the schmaltzy side.

Barry Fitzgerald, as a streetcar conductor, is given heavy feature billing, but has comparatively little to do. Nevertheless, he walks away with those scenes in which he does appear.

Sandrich has given the picture a sturdy production and several amusing scenes, one localed in an amusement park, one in a dancehall and one in an attic which Miss Goddard converts into an apartment. But the story didn't get enough attention before the film went into action.

Merr.

Lights of Old Santa Fe
(SONGS)

Republic release of Harry Grey production. Stars Roy Rogers; features George "Gabby" Hayes, Dale Evans. Directed by Frank McDonald. Screenplay, Gordon Kahn, Bob Williams; music, Morton Scott; dances, Larry Ceballos; editor, Ralph Dixon; camera, Reggie Lanning. Previewed N. Y., Nov. 6, '44. Running time, **78 MINS.**

Roy..............................Roy Rogers
Gabby..................George "Gabby" Hayes
Marjorie Brooks.................Dale Evans
Marty Maizely...............Lloyd Corrigan
Frank Madden...............Richard Powers
Rosie McGerk..................Claire Du Brey
Bill Wetherbee....................Arthur Loft
Ken Ferguson....................Roy Barcroft
The Judge...................Lucien Littlefield
The Sheriff..........................Sam Flint
Themselves......Bob Nolan and the Sons of the Pioneers, and Trigger

Republic should hit the jackpot with this latest Roy Rogers starrer. It has everything it takes to keep the wickets turning as top feature in the dualers and can stand on its own solo in the smaller situations. In story material, song embellishment and smooth direction it tops many of the previous Rogers screen vehicles.

Rogers, per usual, steals the show with his trick riding atop Trigger, his educated horse. This time he's cast as head of a group of cowboy troubadours, who would like to sandwich some bulldozing and bronc busting between their yodeling. When Richard Powers won't let the boys display said versatility they walk off the lot of his streamlined rodeo to hitch their wagons to a broken down outfit run by George "Gabby" Hayes, who's taken over for his old Boss' gal, Dale Evans. Latter is ready to team up with Powers matrimonially and combine shows.

But Rogers, Bob Nolan and the Sons of the Pioneers, the cowboy pals change all this by exposing Powers' chicanery, join the gal's show to put it on the map again as the classiest rodeo touring the arenas.

Rogers gives good account, as usual, and lends a pleasant baritone to the vocals by Nolan and the Pioneers, also in a duet with Miss Evans. Latter also turns in a neat acting job and handles solo on "Amor" creditably. Hayes projects comedy as the lovable old cuss who tries to keep the gal in the dark on financial status of her rodeo. Lloyd Corrigan and Claire DuBrey also turn in good performances in support roles. Frank McDonald's direction sustains a racy pace throughout. Gordon Kahn and Bob Williams have contributed a nifty script, while camera work of Reggie Lanning is also up to par.

Edba.

Bowery Champs
(ONE SONG)

Monogram release of Sam Katzman & Jack Dietz production (associate producer, Barney Sarecky). Stars East Side Kids (Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell, Billy Benedict); features Evelyn Brent. Directed by William Beaudine. Screenplay, Earle Snell; editor, John Link; camera, Ira Morgan. At New York, N. Y., week Oct. 31, '44, dual. Running time, **61 MINS.**

Muggs..............................Leo Gorcey
Glimpy..............................Huntz Hall
Skinny.............................Billy Benedict
Danny..............................Jimmy Strand
Kid...................................Bobby Jordan
Shorty.............................Bud Gorman
Jane.................................Anne Sterling
Jim...................................Gabriel Dell
Cartwright........................Frank Jaquet
Scoop...............................Francis Ford
Gypsy..............................Evelyn Brent
Brother............................Eddie Cherkose
Wilson.............................Wheeler Oakman
Duncan.............................Ian Keith
Diane...............................Thelma White
Lieutenant.........................Bill Ruhl

The East Side Kids go reportorial in this one in tracking down a murder mystery. Although not always on even keel for a whodunit, it should do okay in the duals, especially in spots where the kids retain b.o. hypo.

Leo Gorcey is copyboy on newspaper and his pals work on delivery. A nitery owner is bumped off and Evelyn Brent, his ex-wife, is suspected. Gorcey enlists his pals, hides the suspect until it is established she's innocent and then aids materially in wrapping up Ian Keith and Thelma White as the culprits.

Gorcey has been written in for an abundance of gab and footage in this one and stands up well under the assignment. The other kids are merely fillers. Anne Sterling and Jimmy Strand are the romantics as m.e.'s sec and police reporter, respectively. The others do all right by their respective assignments. William Beaudine's direction keeps things moving. Ira Morgan's camera work is up to par.

Edba.

Delinquent Daughters

PRC release of Donald C. McKean-Albert Herman production. Features June Carlson, Fifi D'Orsay, Teala Loring, Mary Bovard, Margia Dean. Directed by Albert Herman. Screenplay, Arthur St. Claire; editor, George Merrick; camera, Ira Morgan. At Brooklyn, N. Y., Strand, Nov. 2, '44, dual. Running time, **71 MINS.**

June Thompson.................June Carlson
Mimi...............................Fifi D'Orsay
Sally Higgins....................Teala Loring
Betty...............................Mary Bovard
Francine Van Pelt..............Margia Dean
Rocky Webster.................Johnny Duncan
Hanahan............................Joe Devlin
Jerry Sykes......................Jimmy Zaner
Nick Gordon......................Jon Dawson
Judge Craig..................Frank McGlynn
Steve Cronin......................Parker Gee
Roy Ford...........................Warren Mills

PRC adds more fuel and no light to the juve delinquency situation with its dull, long, drawnout opus, "Delinquent Daughters." Pic is trite, sermonizing and maudlin, for very mediocre entertainment. A lower-rung dualer.

Again highschool kids are shown riding around crazily in jalopies, drinking in roadhouses and engaging in petty holdups. Negligence of parents is pointed out in dull harangues before juvenile court judge. Story centers around a cafe whose proprietor eggs kids on to crime and shields them from cops. Incidents are familiar, obvious and contrived to hold little interest.

Acting in main is stereotyped, with Jon Dawson a wooden cafe proprietor, Joe Devlin, a nondescript detective, and Fifi D'Orsay a pallid hostess. Kids are also routine. Frank McGlynn, as a judge, and Johnny Duncan, as one of the kids, give some reality to their roles.

Bron.

Rustler's Hideout

PRC release of Sigmund Neufeld production. Stars Buster Crabbe; features Al (Fuzzy) St. John. Directed by Sam Newfield. Screenplay, Joe O'Donnell; editor, Holbrook N. Todd; camera, Jack Greenhalgh. At New York, N. Y., week Oct. 31, '44, dual. Running time, **60 MINS.**

Billy Carson.....................Buster Crabbe
Fuzzy Jones...............Al (Fuzzy) St. John
Barbara............................Patti McCarty
Buck Shaw........................Charles King
Harry Stanton......................John Merton
Jack Crockett........................Terry Frost
Dave Crockett.........................Hal Price
Hammond.......................Lane Chandler
Steve...............................Al Ferguson
Squint...........................Frank McCarroll
Sheriff................................Ed Cassidy

Stereotyped plot won't do much for this average mustanger.

Buster Crabbe rides again to crab the act of the cattle pilferers. His ever-faithful aide, Al (Fuzzy) St. John, rides not far behind; he's not as funny in this one as he has been in previous cactusers. During the interim Crabbe exposes the cardsharpery of Lane Chandler, who is subsequently polished off; circumvents scheme of Charles King and John Merton to divert delivery of cattle so that they can take over packing plant from Terry Frost and Hal Price. He also makes a feeble pass at Patti McCarty—but that's all for romance.

Crabbe and supporting cast do okay, with direction of Sam Newfield and camera stint of Jack Greenhalgh also acceptable.

Edba.

Miniature Reviews

"Together Again" (Col). Irene Dunne and Charles Boyer in spritely romantic farce for solid diverting entertainment.

"I Love a Soldier" (Par). Disappointing comedy-drama dealing with war marriages. Stars Paulette Goddard, Sonny Tufts.

"Lights of Old Santa Fe" (Songs) (Rep). Roy Rogers should ride to top coin in his latest sagebrusher.

"Bowery Champs" (One Song) (Mono). Routine dualer in which East Side Kids become newspaper reporters.

"Delinquent Daughters" (PRC). Dull juve problem-yarn.

"Rustlers' Hideout" (PRC). Buster Crabbe rides again to bring the poachers to justice.

Schlanger Too Popular, Free Feed's Cancelled; Theatres-Exchanges

Philadelphia, Nov. 7.

Because the affair was taking on such proportions that it threatened to interfere seriously with the request of the Office of Defense Transportation that unnecessary traveling be banned for the duration, the committee in charge of the dinner to be tendered Ted Schlanger, Stanley-Warner Theatres zone chief in March, last week indefinitely postponed the event. The affair was to have celebrated Schlanger's 10 years with the company in the zone leadership post here.

Jay Emanuel, chairman, dinner committee, indicated that in addition to inquiries from Washington, Chicago and New York, where Schlanger has held executive posts, inquiries had come from other cities throughout the country.

Schlanger is a veteran in both the distribution and exhibition fields.

The American Legion Award of merit has been presented to Irving Blumberg, ad and exploitation director of Stanley-Warner theatres here in recognition of his patriotic activities.

Warner director Delmar Daves and crew shooting local atmosphere scenes for "This Love Is Ours," story of Sgt. Al Schmid, blind Philly Marine who killed 200 Japs.

Special meeting of all exhibs to put steam in 6th War Loan drive will be held at Warwick hotel, Nov. 13.

H. L. Ripps Heads Albany Variety

Albany, Nov. 7.

Herman L. Ripps, branch manager for Metro, elected chief barker of Albany Variety Club Saturday night (4). He had been first assistant chief barker. He succeeds C. J. Latta, N. Y. state manager of Warner Theatres. Charles A. Camakwitz, assistant WB zone manager, advanced from second to first assistant chief barker. Harry Lamont, independent exhibitor, was chosen second assistant. James P. Faughnan, contact manager for Warner Theatres, was named chief dough guy. Richard Hayes, Paramount salesman, elected prop master. Directors elected: Joseph Shure, chief booker in the Fabian division offices here; Clayton Eastman, Paramount branch manager; Joe Miller, Columbia manager; George Jeffreys, UA salesman; Harry Alexander, 20th-Fox manager, and Ben Goffstein of the Times-Union.

Blankenship's Additions

Dallas, Nov. 7.

Purchase of three theatres in Tahoka, Texas, announced by Wallace Blankenship, owner and operator of a circuit in the Panhandle section of the state. The houses were sold by D. B. English. Blankenship now operates the Wallace, Rose, Ada and Lynn theatres there.

Robert F. Kelley named head of publicity for the Dallas Interstate Theatres, succeeding Charles R. Meeker, who assumes a new post as manager of the Casino Operettas.

The Princess, Crandall, Texas, town's only theatre, opened there by Jack Saucier, showings only weekends, Thurs.-Sat. Town is surrounded by farm country.

Big Turnout for Lou Golding

Lou Golding dinner at the Ten Eyck hotel, Albany, next Monday (13) already has pledges to attend from Joseph Bernhard, Ted O'Shea, Abe Montague, Sam Rosen, Si Fabian, Bill Rodgers, Tom Connors, Neil Agnew, Sam Lefkowitz, Eddie Schnitzer, Maurice Bergman, Lou Astor, Carl Charlotte, Harry Thomas, Jack Cohen, Geo. Schaefer, Ed Callahan, John Scully, Ira Cohen, Harry Kalmine and Maurice Wolf. Estimated that approximately 300 will attend.

Fabian Mgr. Remembers Employees

Harrisburg, Pa., Nov. 7.

Employees of local Fabian theatres, who were under the jurisdiction of the late C. Floyd Hopkins, city manager, were remembered in his will. Will gives $500 each to his secretary, Mary Ellen Perrigo, and to John D. O'Rear, E. Girard Wollaston and John F. Rogers, managers, and $300 to three ticket sellers. Each additional theatre employee, with a service record of one year or more, gets $50.

Schlesinger Buys Penn House

Pittsburgh, Nov. 7.

A. Mickey Schlesinger bought the Roxian theatre in McKees Rocks for reputed $170,000. House operated for a number of years under a trusteeship by Sam Fleishman.

Novelty theatre on Northside sold by Jacob Richman, retiring from exhibition to go to California, to H. Leonard Perer, who also owns and manages Park here.

Meadville, Pa., Park Theatre Corporation, headed by Dr. H. C. Winslow and Charles Truan, acquired 51% of Conneaut Lake, amusement spot in northern Pennsylvania.

George J. Corcoran named general manager of Penstate outfit in Uniontown, succeeding George Purcell, recently resigned to join Pennsylvania Enterprises.

A. C. (Bert) Detwiler, former manager Manos circuit's Latrobe houses, into Army after originally being slated for Navy.

Buck Smith resigned as manager WB's Smoot theatre, Parkersburg, W. Va.

Betty Carroll left Warner circuit's publicity staff, being succeeded by Harold Robbins.

Sam Sax Back in Pix

Hollywood, Nov. 7.

New independent film production company has been formed here by Sam Sax, former distributor and producer, who has headquarters at General Service studios.

Writers have started work on the first Sax picture, still untitled.

Memphis Salesmen Commuting

Memphis, Nov. 7.

Housing shortage in Memphis has developed to a point where many film salesmen from local exchange row are taking homes in their own territories some distance from their offices. Bill Kroger, of Paramount, is living at Jonesboro, Ark. Jack Galloway, of Warner's, has landed at Conway, Ark. And Herman Christman, of Columbia, who lived in Memphis for years, now is located at Oxford, Miss.

Dave Groskind, chief booker for Malco Circuit, returned to post here after being mustered out of Army.

R. W. Tyson and Wagner Williams, Sr., of Jackson, Miss., have bought the 325-seat DeSoto nabe theatre here for $35,000. Williams will move to Memphis to manage.

Morgan Sells Two

Grand Prairie, Texas, Nov. 7.

The Morgan and Grand, owned and operated by A. M. Morgan, purchased by W. G. Underwood, Claude Ezell, Roy Starling and Lowell Russell. Morgan plans to devote his time as mayor of the city and chairman of the local OPA and rationing board.

Underwood and Starling already own and operate the new Wings theatre here.

Babe Cohn's Chores

Kansas City, Nov. 7.

M. D. (Babe) Cohn assumed his duties as manager of the Uptown, outlying Fox-Midwest house; also took over exploitation for the day-and-date Uptown, Esquire and Fairway theatres for the circuit. Formerly district advertising manager for Paramount.

Detroit House Rebuilt

Detroit, Nov. 7.

After heavy damage from fire last Christmas, the Highland Park (Associated) will reopen shortly, practically rebuilt. One of the oddities is that during the 10 months it has been coming back from the ashes, the house kept up its regular newspaper advertising with the lines "Opening Soon" and "Free Dishes Every Monday and Tuesday."

Mono's Circuit Deals

Monogram has contracted to exhibit its 1944-45 product through three additional chains with a total of 51 theatres. Circuits are the Kallet, in New York; A. R. Boyd Enterprises in Pennsylvania, and Joseph L. Lawrence Theatres in Utah.

Perry Spencer's U Post

Perry Spencer, formerly with Wometco in Miami and ad rep in the south for Republic, has joined Universal as southern advertising representative. He was lieutenant senior grade in the Navy in 1943 but received his medical discharge.

At one time ad-publicity director for Fox's Academy of Music in N. Y., Spencer also worked in Loew's homeoffice under Oscar Doob.

PRC's Great States Deal

Chicago, Nov. 7.

Great States, Publix subsidiary, pacted with PRC for first-run showings of latter's output for next quarter, according to Henri Elman, PRC distributor here. Circuit covers cities outside Chicago.

N. Y. Exchange Chatter

Lt. Morton Gerber, in charge of short subject publicity for Warners before going into the Army, is being placed on the inactive list due to physical disability.

Evelyn Koleman, of Republic, cracked all issues of November fan magazines on breaks for Roy Rogers, cowboy star of the company.

Clint Wever, secretary of the National Film Carriers Ass'n, whose headquarters in Philadelphia, was in town last week on matters relating to film delivery problems.

Carol Weill, formerly ad-publicity director for Film Classics, has joined International Theatrical & Television Corp., in similar capacity.

Dave Bader, with 20th-Fox homeoffice publicity staff, back from about a month cross-country contacting as advance man for Sixth War Loan drive.

C. L. "Red" Stong, Western Electric's publicity chief in east, due back from Coast this week after completing company's anniversary film production in Hollywood.

Says VAN JOHNSON:
"How come you're so cute?"
Says his bride (Phyllis Thaxter)
"I had to be—to get such a good-looking fellow."
THE LOVE STORY BEHIND THE GREATEST STORY OF OUR TIME—
THIRTY SECONDS OV
A MERVYN LE
WITH VAN JOHNS
PHYLLIS THAXTER · TIM M
DON DEFORE · ROBERT M
AND SPENCE
AS LIEUTENANT COL
A METRO-GOLDWYN-MAYER PICTURE
SCREEN PLAY BY DALTON TRUMBO

LEO IS FIRST AGAIN!

Announcing with pride . . .

THE FIRST BOND PREMIERE

in the Nation to inaugurate the new

SIXTH WAR LOAN

★

NOV. 15th—CAPITOL THEATRE, N. Y.

War Bond Premiere of

M-G-M's Great Motion Picture

"THIRTY SECONDS OVER TOKYO"

★

Holdovers Hit L. A. But 'Storm' Loud $59,500 in 4 Spots; 'Island' Lush 25G In Two, 2d, 'Since' Wow 45½G, 4th

Los Angeles, Nov. 7.

Local firstrun biz continues rather small although the only new bill, "Summer Storm" plus "Mark of Whistler," is giving Fox-West Coast top string of four theatres its best take in several weeks. Appears headed for nifty $59,500, unusually good considering that the combo played only five days at the Carthay Circle.

"Since You Went Away," which is moving over for continued first run in two spots, still is a big money picture at $45,500 for fourth session in three spots. "Conspirators" is merely okay $24,500 in three houses for third stanza. Second week of "Rainbow Island" is nice $25,000 in two Paramounts. "Wilson" is in fifth frame roadshowing at Four Star. "None But Lonely Heart" looks forte $24,000 in two houses for third week.

Estimates for This Week

Carthay Circle (FWC) (1,518; 50-$1)—"Summer Storm" (UA) and "Mark of Whistler" (Col) (5 days). Fine $7,000. Last week, "Canterville Ghost" (M-G) and "Big Noise" (20th), okay $6,200.

Chinese (Grauman-WC) (2,048; 50-$1)—"Summer Storm" (UA) and "Mark Whistler" (Col). Nifty $13,500. Last week, "Canterville Ghost" (M-G) and "Big Noise" (20th), took $11,700.

Downtown (WB) (1,800; 50-$1)—"Conspirators" (WB) (3d wk). Fair $10,000. Last week, fair $13,200.

Egyptian (FWC) (1,538; 50-$1)—"Since Went Away" (UA) (4th wk). Strong $10,000. Last week, neat $11,400.

Four Star (UA-WC) (900; 85-$1.10 continuous)—"Wilson" (20th) (5th wk). Neat $5,700. Last week, good $6,600.

Hawaii (G&S) (1,100; 50-$1)—"Music Manhattan" (RKO) and "Mlle. Fifi" (RKO) (3d wk). Scant $2,000. Last week, so-so $3,000.

Hollywood (WB) (2,756; 50-$1)—"Conspirators" (WB) (3d wk-6 days). Okay $8,000. Last week, trim $10,500.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Since" (UA) (4th wk). Stout $26,000. Last week, strong $28,400.

Orpheum (D'town) (2,200; 55-98)—"End Road" (Rep) with Veloz and Yolanda on stage. Oke $22,000. Last week, "Girl Who Dared" (Rep) with Erskine Hawkins orch, Art Tatum, on stage, good $23,900.

Pantages (Pan) (2,812; 50-$1)—"Lonely Heart" (RKO) and "Girl Rush" (RKO) (3d wk). Only $11,000. Last week, down to $14,600.

Paramount (F&M) (3,389; 50-$1)—"Rainbow Island" (Par) and "Dark Mountain" (Par) (2d wk). Modest $17,000. Last week, slow $22,000.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Rainbow Island" (Par) (2d wk). Nice $8,000. Last week, okay $10,500.

RKO Hillstreet (RKO) (2,890; 50-$1)—"Lonely Heart" (RKO) and "Girl Rush" (RKO) (3d wk). Moderate $13,000. Last week, nothing fancy, about $16,300.

Ritz (FWC) (1,370; 50-$1)—"Since" (UA) (4th wk). Fine $9,500. Last week, about $10,500.

State (Loew's-WC) (2,404; 50-$1)—"Summer Storm" (UA) and "Mark Whistler" (Col). Big $29,000. Last week, "Canterville Ghost" (M-G) and "Big Noise" (20th), limp $22,400.

United Artists (UA-WC) (2,100; 50-$1)—"Canterville Ghost" (M-G) and "Big Noise" (20th) (5 days). Okay $5,700. Last week, "Maisie Goes Reno" (M-G) (2d wk) and "Irish Eyes" (20th), nifty $7,800.

Uptown (FWC) (1,790; 50-$1)—"Summer Storm" (UA) and "Mark Whistler" (Col). Hefty $10,000. Last week, "Canterville Ghost" (M-G) and "Big Noise" (20th), nice $7,600.

Wilshire (FWC) (2,296; 50-$1)—"Canterville Ghost" (M-G) and "Big Noise" (20th). Slow $5,500. Last week, "Maisie Goes Reno" (M-G) (2d wk) and "Irish Eyes" (20th), okay $6,800.

Wiltern (WB) (2,500; 50-$1)—"Conspirators" (WB) (3d wk). Only $6,500. Last week, profit at $8,600.

'Saddle'-Vaude Tall 15G In Balto; 'Island' 16G

Baltimore, Nov. 7.

Fairly steady play here with all downtown entries doing okay if not exceptional. "Rainbow Island" is getting good pace at the Stanley, and "I Love a Soldier" is nicely spotted at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"American Romance" (M-G). Fairish $13,000. Last week, "Marriage Is Private" (M-G), $13,800.

Hippodrome (Rappaport) (2,240; 30-74)—"Tall in Saddle" (RKO) plus vaude. Fancy $15,000. Last week, "Lonely Heart" (RKO), not up to hopes at $13,900.

Keith's (Schanberger) (2,460; 20-60)—"Love a Soldier" (Par). Good in downstairs Century.

Key City Grosses

Estimated Total Gross
This Week $2,352,400
(Based on 21 cities, 172 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,782,700
(Based on 24 cities, 189 theatres)

'Pirate' Great $21,500, Tops in Cincy; 'Climax' 13G, 'Blonde' Blah 3G

Cincinnati, Nov. 7.

Front line has only two newcomers and both winners. Bidding for election night biz, major houses have tieins with WCKY and Cincy Post for flashes on returns. "Princess and Pirate" is week's leader, Bob Hope comedy being sock at the Palace. "Climax" all right at the Albee.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Climax" (U). Okay $13,000. Last week, "Parkington" (M-G), wham $23,000.

Capitol (RKO) (2,000; 44-70)—"Parkington" (M-G). Moveover. Stout $10,000. Last week, "Till Meet Again" (Par), all right $8,500.

Family (RKO) (1,000; 30-40)—"Three of Kind" (Mono) and "Special Inspector" (Pop) split with "Mysterious Night" (Col) and "San Fernando Valley" (Rep). Average $2,300. Same last sesh for "Miss Bobby Socks" (Col) and "Bordertown Trail" (Rep) divided with "Unwritten Code" (Col) and "Stagecoach Monterey" (Rep).

Grand (RKO) (1,430; 44-70)—"Strawberry Blonde" (WB) (reissue). Five days. No dice at $3,000. Last week, "Irish Eyes Smiling" (20th) (2d run), six days, sweet $8,000.

Keith's (United) (1,500; 44-70)—"Till Meet Again" (Par). Moveover. Trim $5,000. Last week, "Carolina Blues" (Col), swell $7,500.

Lyric (RKO) (1,300; 44-70)—"Tall in Saddle" (RKO). Moveover. Fair $4,500. Last week, "Atlantic City" (Rep) and "Storm Over Lisbon" (Rep), $4,000.

Palace (RKO) (2,600; 44-70)—"Princess and Pirate" (RKO). Socko $21,500. Last week, "Tall in Saddle" (RKO), pleasing $12,000.

Shubert (RKO) (2,100; 44-70)—"Irish Eyes Smiling" (20th). Second switch for third downtown week. Fair $4,000. Last week, "Conspirators" (WB) (2d run), $3,500.

'Pirate' Smash $8,500, Omaha; 'Romance' 11G

Omaha, Nov. 7.

"Princess and the Pirate" is standout this week at the Brandeis, although top coin will go to "American Romance."

Estimates for This Week

Brandeis (RKO) (1,500; 16-60)—"Princess and Pirate" (RKO) and "Pal Wolf" (RKO). Smash $8,500 and holds over. Last week, "Master Race" (RKO) and "3 Little Sisters" (Rep), $6,800.

Paramount (Tristates) (3,000; 16-60)—"American Romance" (M-G). Healthy $11,000. Last week, "Greenwich Village" (20th), $10,400.

Omaha (Tristates) (2,000; 16-60)—"Greenwich Village" (20th). Moveover with first-run "Singing Sheriff" (U). Rousing $7,000 in six days. Last week, "Barbary Coast Gent" (M-G) moveover, and "Mummy's Ghost" (U), $8,800.

Orpheum (Tristates) (3,000; 16-60)—"Hairy Ape" (UA) and "Moonlight Cactus" (U). Nice $10,000. Last week, "Maisie Goes Reno" (M-G) and "Meantime Darling" (20th), $11,000.

State (Goldberg) (865; 35-50)—"Topper" (PRC) and "Black Magic" (Mono). Good $3,000. Last week, "Stagecoach" (UA) (reissue) and "Leave to Irish" (Mono), $2,800.

$11,000. Last week, "San Diego Love" (U), pleasing $9,400.

Mayfair (Hicks) (980; 25-55)—"Sing Neighbor" (Rep). Average $4,000. Last week, "Ladies Washington" (20th), $3,300.

New (Mechanic) (1,680; 20-60)—"Irish Eyes Smiling" (20th) (3d wk). Nice $5,500 after steady second round at $7,300.

Stanley (WB) (3,280; 25-66)—"Rainbow Island" (Par). Neat $16,000. Last week, "Conspirators" (WB) (2d wk), $9,900.

Valencia (Loew's-UA) (1,840; 20-60)—"Marriage Is Private" (M-G) (moveover). Average $4,500. Last week, "Since Went Away" (UA) (2d wk), strong $5,200 after three rounds

'Conspirators' High 17G, Prov.; 'Gent' Fancy 16½G

Providence, Nov 7.

Election Day is expected to hurt all around but not too much. Majestic's "Conspirators" is high with Loew's State's "Barbary Coast Gent" right up there, too.

Estimates for This Week

Albee (RKO) (2,100; 44-60)—"Tall in Saddle" (RKO) and "Reckless Age" (U). Opened Tuesday (7). Last week, "Master Race" (RKO) and "Moonlight Cactus" (RKO) (2d wk), nifty $10,000.

Carlton (Fay-Loew) (1,400; 44-55)—"Irish Eyes Smiling" (20th) and "When Lights Go Out" (PRC) (2d run). Okay $3,800. Last week, "Secret Command" (Col) and "K. C. Kitty" (Col) (2d run), $4,000.

Fay's (Fay) (2,900; 44-55)—"San Fernando Valley" (Rep) and vaude on stage. Trim $6,000. Last week, "This Above All" (20th) (reissue) and vaude on stage, snappy $7,000.

Majestic (Fay) (2,200; 44-55)—"Conspirators" (WB) and "Minstrel Man" (PRC). Solid $17,000. Last week, "Irish Eyes Smiling" (20th) and "When Lights Go Out" (PRC), $15,000.

Metropolitan (Snider) (3,200; 50-70)—"My Buddy" (Rep) and Smiley Burnette and Arthur Paquette orch heading stage show, three-day weekend run. Mild $4,000. Last week, "Sing, Neighbor" (Mono) and Freddie Slack orch, others, on stage, fair $5,000 for three-day run.

State (Loew) (3,200; 44-60)—"Barbary Coast Gent" (M-G) and "3 Men in White" (M-G). Present pace looks like snappy $16,500. Last week, "American Romance" (M-G), aided by Hallowe'en Night show, with "Lady in Morgue" (Indie), nice $16,000.

Strand (Silverman) (2,030; 44-55)—"National Barn Dance" (Par) and "One Mysterious Night" (Col). Opened Monday (6). Last week, "Love Soldier" (Par) and "Bonnie Lassie" (Par), fairly good $8,500.

'Pirate' Torrid $18,000 In K.C.; 'Laura' Hearty At 13G, 'Romance' 15G

Kansas City, Nov. 7.

Grosses at the deluxers here are perking up this week. The pacesetter is "The Princess and the Pirate" at the Orpheum. "An American Romance," soloing at the Midland, is next best but at much larger house. "Laura" also is strong at Esquire, Uptown and Fairway.

Estimates for This Week

Esquire, Uptown and **Fairway** (Fox-Midwest) (820, 2,043 and 700; 45-65)—"Laura" (20th). Hearty $13,000. Last week, "Bride by Mistake" (RKO), sweet $11,500.

Midland (Loew's) (3,500; 40-60)—"American Romance" (M-G). Good $15,000. Last week, "Barbary Coast Gent" (M-G) and "Unwritten Code" (Col), fair $13,500.

Newman (Paramount) (1,900; 45-65)—"Till Meet Again" (Par). Strong $14,000. Last week, "Rainbow Island" (Par) (2d wk), okay $9,000.

Orpheum (RKO) (1,500; 46-65)—"Princess and Pirate" (RKO) and "Pal Wolf" (RKO). Torrid $18,000. Last week, "Arsenic and Old Lace" (WB) (3d wk), nice $9,000.

Tower (Fox-Joffee) (2,100; 39-60)—"San Fernando Valley" (Rep) and "Bordertown Trail" (Rep) with vaude. Snappy $10,000. Last week, "Minstrel Man" (PRC) and "Moonlight and Cactus" (U) plus stage show, nearly same.

INDPLS. OFF ALBEIT 'SOLDIER' OK $12,500

Indianapolis, Nov. 7.

Interest in last stages of the presidential campaign is reflected in generally lower grosses at local ticket wickets this week, though "Since You Went Away" still is big in third week at Loew's. "I Love a Soldier," at the Indiana, is pacing new attractions.

Estimates for This Week

Circle (Katz-Dolle) (2,450; 32-55)—"Greenwich Village" (20th) and "Candlelight Algeria" (20th). Fair $10,000. Last week, "Hairy Ape" (UA) and "Song Open Road" (UA), feeble $8,000.

Indiana (Katz-Dolle) (3,300; 32-55)—"Love a Soldier" (Par) and "3 Little Sisters" (Rep). Oke $12,500. Last week, "Gypsy Wildcat" (U) and "Pearl Death" (U), mild $11,500.

Keith's (Indie) (1,200; 35-65)—"Nine Girls" (Col) and vaude. Average $4,800 in four days. Last week, "Meet People" (M-G) and vaude, $5,100, also four days.

Loew's (Loew's) (2,450; 32-55)—"Since Went Away" (UA) (3d wk). Hefty $10,000 after sock $15,300 in second stanza.

Lyric (Katz-Dolle) (1,600; 32-55)—"Arsenic Old Lace" (WB) and "Big Noise" (20th). Fine $5,000 in second week of moveover, following great $8,000 last week.

Snow Bops Pitt., But 'Casanova' Oke 17G; 'Climax' Mild 9G, 'Island' N.G. 12G

Broadway Grosses

Estimated Total Gross
This Week $471,600
(Based on 16 theatres)
Total Gross Same Week
Last Year $610,000
(Based on 14 theatres)

'Marriage' Fat $28,500, Philly; J. Dorsey Tilts 'Minstrel' Socko 32½G

Philadelphia, Nov. 7.

Biz is taking an upswing, being helped by strong product. Top gross goes to the Earle where Jimmy Dorsey's orchestra is playing to big crowds backed by "The Minstrel Man." Also in the heavy sugar is "Marriage Is a Private Affair."

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Abroad Two Yanks" (UA) (2d run). Okay $11,300. Last week, fine $14,500.

Arcadia (Sablosky) (600; 40-85)—"Seventh Cross" (M-G) (2d run) (2d wk). Fair $4,000. Last week, oke $5,800.

Boyd (WB) (2,500; 40-85)—"Marriage Is Private" (M-G). Healthy $28,500. Last week, "Very Thought of You" (WB), neat $14,900 third sesh.

Earle (WB) (2,760; 50-95)—"Minstrel Man" (PRC) and Jimmy Dorsey orch. Socko $32,500. Last week, "Music Manhattan" (RKO) with Sonny Dunham orch, fairish $18,500.

Fox (WB) (2,245; 40-85)—"Till Meet Again" (Par) (2d wk). Solid $16,800. Last week, husky $26,800.

Karlton (Goldman) (1,000; 40-85)—"Maisie Goes Reno" (M-G) (2d run). Nice $8,000. Last week, "Kismet" (M-G), good $7,000, second run.

Keith's (Goldman) (2,200; 85-$1.10)—"Wilson" (20th). Second try at upped prices after run at Aldine, trim $9,000. Last week, "Bride by Mistake" (RKO), fair $5,800 second run.

Mastbaum (WB) (4,692; 40-85)—"Since Went Away" (UA) (5th wk). Neat $19,500. Last week, sweet $22,500.

Stanley (WB) (4,692; 40-85)—"American Romance" (M-G). Stout $22,500 plus nice $3,200 for Sabbath showing at Earle. Last week, "Irish Eyes Smiling" (20th), bright $17,200 on holdover.

Stanton (WB) (1,475; 40-85)—"Strawberry Blonde" (WB) (reissue). Satisfactory $8,000. Last week, "These Parents" (Mono), $7,500.

'BROWN' NICE $23,500 IN 2 SEATTLE SPOTS

Seattle, Nov. 7.

Closing campaign speeches and Tuesday's election are hurting biz this week. Best bet looks like "Casanova Brown" at Music Hall and Paramount. "Merry Monahans" looks stout at Roosevelt on moveover after sock initial stanza at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 45-80)—"Dragon Seed" (M-G) (4th wk). Okay $3,000 in eight days. Last week, nice $5,700.

Fifth Avenue (H-E) (2,600; 45-80)—"Marriage Is Private" (M-G). Big $15,500 in eight days. Last week, "Irish Eyes Smiling" (20th) great $16,000.

Liberty (J-vH) (1,650; 45-80)—"Werewolf" (Col) and "Soul Monster" (Col). Giant $10,000. Last week, "Impatient Years" (Col) and "U-Boat Prisoners" (Col) (3d wk), oke $6,500.

Music Box (H-E) (850; 45-80)—"Irish Eyes" (20th). From Fifth Ave. Sock $8,000. Last week, "Love Soldier" (Par) (4th wk) and "Hairy Ape" (UA), slow $3,800.

Music Hall (H-E) (2,200; 45-80)—"Casanova Brown" (RKO). Day-date with Paramount. Good $11,500. Last week, "Sweet Lowdown" (20th) and "Meantime, Darling" (20th), mild $6,000.

Orpheum (H-E) (2,600; 45-80)—"Conspirators" (WB). Moderate $11,000. Last week, "Merry Monahans" (U) and "Pearl Death" (U), big $12,600.

Palomar (Sterling) (1,350; 30-$1)—"Hot Rhythm" (Mono) plus stage headed by Edgar Kennedy. Hot $10,000. Last week, "Made Me Criminal" (WB) plus stage, good $9,400.

Paramount (H-E) (3,039; 45-80)—"Casanova Brown" (RKO). Fine $12,000 or over. Last week, "Barbary Coast Gent" (M-G) (2d wk), oke $8,000 in six days.

Roosevelt (Sterling) (800; 45-80)—"Merry Monahans" (U) (2d wk). Oke $6,000. Last week, "Arsenic Old Lace" (WB) (5th wk), good $4,900.

Winter Garden (Sterling) (800; 25-50)—"Wing and Prayer" (20th) and "Christmas Holiday" (U) (3d run). Neat $4,200. Last week, "Bathing Beauty" (M-G) and "Mark Twain" (WB), grand $5,500 for third run.

Pittsburgh, Nov. 7.

Looks like a weak session generally, with rain and snow killing off the weekend gravy. Stanley, back to straight pix again, leads the field with "Casanova Brown," although biz isn't up to expectations here either. "Rainbow Island" is dropping the Penn into rock-bottom.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Climax" (U). Theatre and distrib got together on a nice campaign for this one but weather's holding it back. Only fair opening and doesn't look much more than $9,000. Last week, "Irish Eyes Smiling" (20th) (3d wk), oke $6,000.

Harris (Harris) (2,200; 40-65)—"Laura" (20th) (2d wk). Murder mystery proving a pleasant surprise on h.o. at $9,000, or near. Last week, stout $13,000.

Penn (Loew's-UA) (3,300; 40-65)—"Rainbow Island" (Par). Clix no like, so weak $12,000 looms. Last week, "Bride By Mistake" (RKO), around $16,000.

Ritz (WB) (800; 40-65)—"Seventh Cross" (M-G). Moveover. Moderate $2,500. Last week, "Since Went Away" (U), also moveover, fifth downtown week, fancy $3,500.

Senator (Harris) (1,750; 40-65)—"Mark of Whistler" (Col) and "Louisiana Hayride" (Rep). Thin $2,200. Last week, "Moonlight Cactus" (U) and "Dangerous Journey" (20th), dismal $1,200, and yanked after four days.

Stanley (WB) (3,800; 40-65)—"Casanova Brown" (RKO). House reverting to straight films for a couple of months because of dearth of name stage attractions. Doing fairly well at $17,000. Last week, "Music Manhattan" (RKO) and Jimmy Dorsey orch, better than expected at $22,500.

Warner (WB) (2,000; 40-65)—"Bride by Mistake" (RKO). Moveover. Sad $5,000. Last week, "Seventh Cross" (M-G), via same route, $6,000.

'Heart' Bright $17,000, Buff.; 'Climax' Big 16G

Buffalo, Nov. 7.

Sammy Kaye's band is boosting "Great Moment" to smash session at the Buffalo this week. "The Climax" at the Lafayette, and "None But Lonely Heart," at Century, also are standout.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Great Moment" (Par) plus Sammy Kaye orch on stage. Sockeroo $28,000. Last week, "Summer Storm" (UA) and "U-Boat Prisoner" (Col), fairly good $14,500.

Great Lakes (Shea) (3,000; 40-70)—"Irish Eyes Smiling" (20th) and "Meantime, Darling" (20th) (2d wk). Staunch $14,000. Last week, strong $18,000.

Hipp (Shea) (2,100; 40-70)—"Sweet Lowdown" (20th) and "Dangerous Journey" (20th). So-so $7,500. Last week, "Arsenic Old Lace" (WB) (2d wk), sturdy at $8,800.

Lafayette (Basil) (3,300; 40-70)—"The Climax" (U) and "Reckless Age" (U). Dandy $16,000. Last week, "Merry Monahans" (U) and "Jungle Woman" (U), sturdy $13,000.

20th Century (Ind) (3,000; 40-70)—"None But Lonely Heart" (RKO) and "Call South Seas" (Rep). Sock $17,000. Last week, "Master Race" (RKO) and "Falcon in Mexico" (RKO), good $11,000.

Selznick Denied Stay For 'Since' L.A. Run

Los Angeles, Nov. 7.

Metro turned down a request by David O. Selznick for an extension of the run of "Since You Went Away" beyond its four-week commitment at the Los Angeles, Egyptian and Ritz theatres. Selznick insisted on an extension, contending that current grosses do not justify a switch to moveover situations, but Metro refused to alter the original agreement, made last August.

Houses are owned by Fox-West Coast, but Metro holds an exclusive product deal on the trio for one year. "SYWA" moves to the Carthay Circle, while Metro's "Mrs. Parkington" goes into the three disputed theatres.

Starting on 'Small Time'

Hollywood, Nov. 7.

First venture by Philip Yordan as an independent producer will be "Whistle Stop," based on Maritta Wolff's novel, purchased from Random House through the William Morris agency.

Yordan's new company, independently financed, is negotiating for a major outlet.

Chi Marks Time; 'Indemnity'-Andrews Sis Great 57G, 'Neighbor'-'Gay 90's' 15G

Chicago, Nov. 7.

Mostly backsliding b.o.'s again, what with the election, albeit prospects for the Chicago, with "Double Indemnity" and Andrews Sisters combo, are for a socko $57,000. "Since You Went Away" continues a prize package at the State-Lake in its third round, taking $40,000. "Sing, Neighbor," with "Gay '90's" revue, is stout $15,000 at the small Downtown.

Estimates for This Week

Apollo (B&K) (1,200; 80-$1.10)—"Wilson" (20th) (3d wk). Pert $16,500. Last week, good $19,000.

Chicago (B&K) (3,900; 55-95)—"Double Indemnity" (Par) and Andrews Sisters heading stage show. Great $57,000. Last week, "Impatient Years" (Col) with Paul Draper, others, on stage (2d wk), sturdy $39,000.

Downtown (Barger) (1,600; 44-95)—"Sing, Neighbor" (Rep) with "Gay '90's" revue, Henry Armetta, others, on stage. Stout $15,000. Last week, "Hairy Ape" (UA) (2d run) with Bonnie Baker and Milt Britton orch on stage, middling $12,000.

Garrick (B&K) (900; 55-95)—"Barbary Gent" (M-G). Fine $11,000. Last week, "Great Moment" (Par) and "Take It Big" (Par), 5 days, and "Barbary Gent" (M-G), 2 days, big $10,000.

Grand (RKO) (1,150; 55-95)—"Waterloo Bridge" (M-G) (reissue) and "Bowery Champs" (Mono). Fair $7,000. Last week, "Werewolf" (Col) and "Soul Monster" (Col), 6 days, and "Bridge" (M-G) and "Champs" (Mono), 1 day, modest $6,500.

Oriental (Iroquois) (3,200; 44-95)—"Strange Affair" (Col) with Lawrence Welk orch on stage. Average $24,000. Last week, "Faces in Fog" (Rep) with Bob Chester orch on stage, trim $27,500.

Palace (RKO) (2,500; 55-95)—"Abroad Yanks" (UA) and "Murder Blue Room" (U). Okay $19,500. Last week, "Merry Monahans" (U) and "San Diego" (U), 6 days, and "Abroad Yanks" (UA) and "Murder Blue Room" (U), 1 day, so-so $18,000.

Roosevelt (B&K) (1,500; 55-95)—"Greenwich Village" (20th) (2d wk). Slim $15,000. Last week, steady $16,500.

State-Lake (B&K) (2,700; 55-95)—"Since Went Away" (UA) (3d wk). Grand $40,000. Last week, boff $42,000.

United Artists (B&K) (1,700; 55-65)—"Marriage Is Private" (M-G) (4th wk). Snug $16,500. Last week, dandy $18,500.

Woods (Essaness) (1,200; 55-95)—"Casanova Brown" (RKO) (6th wk). Tidy $14,000. Last week, neat $15,000.

'CREEK'-VAUDE HOT 28G, D. C.

Washington, Nov. 7.

"Frenchman's Creek," at the Earle, has the downtown area by the ears. "Marriage Is a Private Affair" is next best and smash at the Capitol.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"Marriage Is Private" (M-G). All they can handle at night; matinee dull. Sturdy $25,000. Last week, "Barbary Coast Gent" (M-G), neat $23,000.

Columbia (Loew) (1,234; 44-72)—"American Romance" (M-G). Average $7,000. Last week, "Greenwich Village" (20th), light $6,500.

Earle (WB) (2,240; 30-90)—"Frenchman's Creek" (Par) with vaude. Rousing $28,000. Last week, "Conspirators" (WB), $17,400 in six days.

Keith's (RKO) (1,800; 34-66)—"None But Lonely Heart" (RKO) (2d wk). Trim $10,000. Last week, above estimate at socko $16,000.

Metropolitan (WB) (1,800; 30-55)—"Heavenly Days" (RKO). Neat $7,500. Last week, "Arsenic Old Lace" (WB), $7,000.

Palace (Loew) (2,778; 44-72)—"Laura" (20th). Praised by crix but only fair $17,000. Last week, "Love a Soldier" (Par), thin $15,000.

'Saddle' Fancy $15,000 Pacemaker in Denver

Denver, Nov. 7.

"Rainbow Island" is standout currently, being stout enough to hold over at the Denham. "Since You Went Away" looks sturdy on second week at Denver and Esquire. "Tall in Saddle" is surprisingly strong at the Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Captain of Clouds" (WB) and "One Foot in Heaven" (WB) (reissues). Fine $7,500. Last week, "Irish Eyes Smiling" (20th) and "Shadows in Night" (Col), moveover, fine $7,000.

Denham (Cockrill) (1,750; 35-70)—"Rainbow Island" (Par). Big $14,000 and holds. Last week, "Love a Soldier" (Par) (3d wk), fine $10,000.

Denver (Fox) (2,525; 35-74)—"Since Went Away" (UA) (2d wk), day-date with Esquire. Grand $15,000. Last week, smash $18,000.

Esquire (Fox) (742; 35-74)—"Since Went Away" (UA) (2d wk), also at Denver. Okay $2,500. Last week, big $4,000.

Orpheum (RKO) (2,600; 35-74)—"Tall in Saddle" (RKO) and "3 Russian Girls" (UA). Fancy $15,000 or near. Last week, "American Romance" (M-G) and "Minstrel Man" (PRC), fine $14,400.

Paramount (Fox) (2,200; 35-74)—"Climax" (U) and "San Diego Love" (U). Okay $8,000. Last week, "Dangerous Journey" (20th) and "Moonlight Cactus" (U), nice $9,000.

Rialto (Fox) (878; 35-74)—"Irish Eyes Smiling" (20th) and "Shadows in Night" (Col), after week at each Denver, Esquire, Aladdin. Big $4,500. Last week, "Arsenic Old Lace" (WB) and "Last Ride" (WB), big $3,500 on m.o.

'Monahans'-Barnet Tall $28,000 in Hub; 'Affair' Lusty 36G, Two Spots

Boston, Nov. 7.

Election week remains the real trouble in the Hub, biz remaining off but showing signs of coming to life after week wears on. "Conspirators" is doing well, however, at the Met. "Marriage Is Private Affair" looks solid enough at the State and Orpheum.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Merry Monahans" (U) and Charlie Barnet orch, others, on stage. Film and band sharing honors for rousing $28,000. Last week, "Bride by Mistake" (RKO) and Clyde Lucas orch on stage; $26,000.

Fenway (M-P) (1,373; 40-74)—"Till Meet Again" (Par) and "Great Moment" (Par). Here from Met; okay $6,700. Last week, "Conquering Hero" (Par) and "What a Night" (Mono), $8,000.

Majestic (Shubert) (1,500; $1.10)—"Bernadette" (20th) (27th wk). Still pedalling along at solid $4,000. Last week, near same.

Memorial (RKO) (2,900; 40-75)—"Irish Eyes" (RKO) and "Meantime, Darling" (20th). Opened here yesterday (Mon.). Last week, "Master Race" (RKO) and "Reckless Age" (U) (3d wk), okay $10,000 in four days.

Metropolitan (M-G) (4,367; 40-74)—"Conspirators" (WB) and "Dark Mountain" (Par). Reasonably good $25,000. Last week, "Till Meet Again" (Par) and "Great Moment" (Par), $23,000.

Orpheum (Loew) (2,900; 35-75)—"Marriage Is Private" (M-G) and "Mark Whistler" (Col). Great $25,000 although film slammed hard by crix. Last week, "American Romance" (M-G), $23,000.

Paramount (M-P) (1,700; 40-74)—"Till Meet Again" (Par) and "Great Moment" (Par). From Met; not too good $15,000. Last week, "Conquering Hero" (Par) and "What Night" (Mono), $16,000.

State (Loew) (3,200; 35-75)—"Marriage Is Private" (M-G) and "Mark Whistler" (Col). Nice $11,000. Last week, "American Romance" (M-G), ditto.

Translux (Translux) (900; 30-74)—"Stranger in Night" (Rep) and "Thief Meets Thief" (Brit) (reissue). Okay $6,000. Last week, "Renault's Secret" (20th) and "Undying Monster" (20th) (reissue), $6,500.

MPLS. STOUT DESPITE H.O.'S; 'LAURA' $13,000

Minneapolis, Nov. 7.

A record of five holdovers tips how business is on upswing currently. Of these, "Woman in the Window," "Irish Eyes Are Smiling," "Our Hearts Were Young and Gay" and "Arsenic and Old Lace," last-named in fourth week, continue to click. Top newcomer is "Laura," in for a nice week at the Radio City.

Estimates for This Week

Aster (Par-Singer) (900; 25-35)—"Mark of Whistler" (Col) and "What a Night" (Mono). Satisfactory $2,300 in five days. Last week, "Texas Masquerade" (UA) and "Call South Seas" (Rep), okay $2,500 in six days.

Century (Par-Singer) (1,600; 44-60)—"Irish Eyes Smiling" (20th). Moveover from Radio City, still good at $7,000. Last week, "Wilson" (20th), light $9,000 at 75c-$1.10 scale.

Gopher (P-S) (1,000; 40)—"Storm Over Lisbon" (Rep). Mild $3,000. Last week, "Hairy Ape" (UA), $3,400 in nine days.

Lyric (P-S) (1,100; 44-60)—"Arsenic Old Lace" (WB) (4th wk). Continuing to roll, solid $5,500. Last week, fine $6,500.

Orpheum (P-S) (2,300; 44-60)—"Woman in Window" (RKO) (2d wk). This one sagged to $5,500 in six days of holdover after first week's sock $14,000.

Radio City (P-S) (4,000; 44-60)—"Laura" (20th). High praise helping to fine $13,000. Last week, "Irish Eyes Smiling" (20th), $14,500.

State (P-S) (2,300; 44-60)—"Hearts Young and Gay" (Par) (2d wk). Profitable $8,000 after good $11,000 first week.

Uptown (Par) (1,100; 40-50)—"Rainbow Island" (Par). First nabe showing. Moderate $2,800. Last week, "Casanova Brown" (RKO), okay $3,400.

World (Par-Steffes) (350; 75-$1.10)—"Wilson" (20th) (2d wk). Moveover from Century for first-run roadshow extension. Mild $4,000. Last week, "Conspirators" (WB) (2d wk), mild $2,000 after eight days at State.

'Parkington' Fat 25G in St. Louis

St. Louis, Nov. 7.

Running solo at Loew's, "Mrs. Parkington" is showing its heels to all opposish. Other deluxers are only average.

Estimates for This Week

Loew's (Loew) (3,172; 35-55)—"Mrs. Parkington" (M-G). Hefty $25,000. Last week, "Summer Storm" (UA) and "Mark of Whistler" (Col), $13,500, below average.

Orpheum (Loew) (2,000; 35-55)—"Summer Show" (UA) and "Mark of Whistler" (Col). Good $5,200. Last week, "Barbary Coast Gent" (M-G) and "Meet Miss Bobby Socks" (Col), fair $4,500.

Ambassador (F&M) (3,000; 55-60)—"Master Race" (RKO) and "Going to Town" (RKO). Nice $15,000. Last week, "Bride by Mistake" (RKO) and "Music Manhattan" (RKO), same.

Fox (F&M) (5,000; 55-60)—"Conspirators" (WB) and "Big Noise" (20th). Modest $14,000. Last week, "Casanova Brown" (RKO) and "Dixie Jamboree" (PRC), $13,000.

Missouri (F&M) (3,500; 55-60)—"Bride by Mistake" (RKO) and "Music Manhattan" (RKO). Good $10,000. Last week, "Irish Eyes" (20th) and "Sweet and Lowdown" (20th), $6,000.

St. Louis (F&M) (4,000; 40-50)—"Block Busters" (Mono) and "What a Night" (Mono). Fair $4,000. Last week, "Love a Soldier" (Par) and "Janie" (WB), $3,500.

'Storm' Fine 13G, Best In L'ville; 'Climax' 10G, 'Thought' Socko at 7G

Louisville, Nov. 7.

"Summer Storm" at Loew's State is chalking up a nice gross, while "The Climax," paired with "San Diego, I Love You," is next best at the Rialto. Milt Britton band and Bonnie Baker are pushing "Johnny Doesn't Live Here" to a trim total at the National.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 40-60)—"Irish Eyes Smiling" (20th) and "Meantime, Darling" (20th). On moveover, good $4,000. Last week, "Rainbow Island" (Par) and "That's My Baby" (Rep), about same, also m.o.

Kentucky (Switow) (1,200; 30-40)—"Seventh Cross" (UA) and "Take It, Leave It" (RKO). Oke $1,800. Last week, "Cobra Woman" (U) and "Double Indemnity" (Par) split with "Skeffington" (WB) and "Song Open Road" (UA), $1,700.

Loew's State (Loew's) (3,300; 40-60)—"Summer Storm" (UA) and "One Mysterious Night" (Col). Fine $13,000. Last week, "Canterville Ghost" (M-G) and "3 Men in White" (M-G), $11,000.

Mary Anderson (People's) (1,000; 40-60)—"Very Thought of You" (WB). Lot better than normal at excellent $7,000. Last week, "Conspirators" (WB) (2d wk), medium $3,500.

National (Standard) (2,400; 50-75)—"Johnny Doesn't Live Here" (Mono) and Milt Britton band, Bonnie Baker, others, on stage. Snappy $12,000. Last week, "Are These Parents" (Mono) plus Old Timer's Frolic on stage, medium $10,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Climax" (U) and "San Diego, Love" (U). Mild $10,000 or near. Last week, "Irish Eyes Smiling" (20th) and "Meantime, Darling" (20th), fine $14,000.

Strand (Fourth Avenue) (1,400; 40-60)—"Wing and Prayer" (20th) and "Big Noise" (20th). Sturdy $6,500. Last week, "National Barn Dance" (Par) and "My Buddy" (Rep), fairish $4,000.

M-G Grinds 9

Hollywood, Nov. 7.

Two new features get the gun at Metro in the next two weeks, making a total of nine before the comeras.

Added starters are "The Hidden Eye," starting Nov. 15, and "Her Highness and the Bellboy," three days later.

N. Y. Spotty, But 'Love Soldier'-Pastor Neat $65,000, 'Master Race' Big 32G; 'Park'ton' 120G, 'Have Not' 36G, 4th Wk

Although some shows are doing very well, general tone of business on Broadway through the past week has been a bit off-key with election fever reaching a high pitch. A good take was looked for yesterday (Tuesday) with matinee crowds offsetting any slump at night when expected that most folks would be listening to returns. Biz was quite light yesterday morning.

Only two new shows put into port during the past week. "I Love a Soldier," playing the Paramount with Tony Pastor's band, Bert Wheeler, Marion Hutton and Hal LeRoy in person, takes the house to a lower figure on first week at $65,000 than it has done in a long time, albeit this is nice profit. "Master Race," which came into the Palace last Wednesday (1), is doing a big $32,000.

Very vigorous among holdovers is "Mrs. Parkington" at the Music Hall, where an extremely strong $120,000 is expected this (fourth) week. Goes a fifth. At another stageshow house, Capitol, "Marriage Is Private Affair," "Blind Date" radio show with Arlene Francis, plus Johnnie Johnston, Bob Strong orchestra and Ella Mae Morse, the second week's gate is substantial at $65,000, and holds. "Have and Have Not" continues very steady at the straight-film Hollywood, where it completed its fourth stanza last night at near to $36,000. Most other shows vary from weak to okay.

Roxy brought in its new bill, "Irish Eyes Are Smiling," with Ray Bolger, Walter Nilsson, Carr Brothers and Gracie Barrie on stage, yesterday, a day ahead of usual schedule. Final six days on fourth week of "Laura," Hazel Scott, Jackie Miles and Jerry Wayne, at Roxy, was sturdy $73,000. An opening today (Wed.) is "Lost in a Harem" at the Criterion.

Estimates for This Week

Astor (Loew's) (1,140; 60-$1.20)—"Kismet" (M-G) (12th wk). On downbeat on 11th week ended Sunday night (5), gross being $18,600, though satisfactory. Tenth week was $21,200.

Capitol (Loew's) (4,820; 60-$1.20)—"Marriage Is Private" (M-G), "Blind Date" radio show with Arlene Francis, plus Johnnie Johnston, Bob Strong orch and Ella Mae Morse (2d wk). Dropped somewhat from excellent opening pace but at $65,000, considering election heat, still very good. Holds. Initial week was $75,300. Show might remain further than three weeks except that contracts specify Jimmy Dorsey band and Henny Youngman come in Thursday (16) with "30 Seconds Over Tokyo" (M-G).

Criterion (Loew's) (1,700; 60-$1.25)—"Lost in a Harem" (U) opens here this morning (Wed.) after two weeks of "Rainbow Island" (Par), second of which drooped, ending at $15,000; first was sturdy $24,000.

Globe (Brandt) (1,416; 60-$1.20)—"Abroad Two Yanks" (UA) (3d-final wk). Hit $15,000, okay, on second stanza through last night (Tues.), while first was good $20,000. Remains three more days, with "Great Moment" (Par) due Saturday (11).

Gotham (Brandt) (900; 60-$1.20)—"Summer Storm" (UA) (3d wk). Holding up strongly at $17,000, same as for second, and remains on.

Hollywood (WB) (1,499; 50-$1.20)—"Have, Have Not" (WB) (5th wk). Exceptionally steady, near to $36,000, fancy, being gross for fourth lap ended last night (Tues.), close to $36,400 for previous week.

Palace (RKO) (1,700; 60-$1.10)—"Master Race" (RKO) (2d wk). Went to an immense $32,000 initial frame and starts a second today (Wed.). Final five days on holdover of "Heavenly Days" (RKO), only $11,300, thin.

Paramount (Par) (3,664; 60-$1.20)—"I Love Soldier" (Par), Tony Pastor orch, Bert Wheeler, Marion Hutton and Hal LeRoy (2d wk). Somewhat below normal for this house at $65,000 on initial week ended last night (Tues.), albeit substantial profit. Third week for "Hearts Young and Gay" (Par), Frank Sinatra and Raymond Paige orch, big $88,000.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"Mrs. Parkington" (M-G) and stageshow (4th wk). Continuing at very consistent pace, this week (3d) appearing smash $120,000, while second was $121,000.

Republic (Brandt) (1,064; 50-$1.10)—"Waterloo Bridge" (M-G) (reissue) (2d wk). Not pulling here, initial holdover session being only $8,000, lean. First week was $9,200. Goes a third anyway.

Rialto (Mayer) (594; 40-85)—"Murder in Blue Room" (U) (2d-final wk). Should top $7,000, oke, on holdover, after near $10,000 last week, nice.

Rivoli (UA-Par) (1,092; 76-$1.50)—"Frenchman's Creek" (Par) (8th wk). Holding up satisfactorily at $35,000 for seventh week through last night (Tues.), as compared with $41,000 on sixth.

Roxy (20th) (5,886; 60-$1.20)—"Irish Eyes Smiling" (20th), with Ray Bolger, Walter Nilsson, Carr Brothers and Gracie Barrie on stage, opened yesterday (Tues.) to catch election day biz. Concluding six days on fourth round of "Laura" (20th), Hazel Scott, Jackie Miles and Jerry Wayne was sturdy $73,000, third week strong $84,000.

State (Loew's) (3,450; 43-85)—"Since Went Away" (Selznick-UA) (2d run) and Will Osborne orch (2d-final wk). Doing well at indicated $26,000 on holdover, while initial week ran to powerful $35,000.

Strand (WB) (2,756; 60-$1.20)—"Conspirators" (WB), Les Brown orch and Sue Ryan (3d wk). Slightly off at $39,000 this week (3d) but good enough to go a fourth; second was $42,200.

Victoria (Maurer) (720; 76-$1.50)—"Wilson" (20th) (moveover) (7th wk). Slumped to $8,000 on sixth stanza ended last night (Tues.), just fair, while previous frame (5th) was near to $11,000.

'LAURA' LIVELY 34G, LEADS DET.

Detroit, Nov. 7.

There's further slight gain this week. "Laura" and "Meet Miss Bobby Socks" are sturdy at the Fox; "Arsenic and Old Lace" coupled with "Block Busters," looks sock at the Michigan.

Estimates for This Week

Adams (Balaban) (1,700; 60-85)—"The Climax" (U) and "Babes Swing Street" (U) (2d wk). Moveovers from Fox; fair $9,000. Last week, "Irish Eyes Smiling" (20th) and "Meantime, Darling" (20th), tidy $11,000, also m.o.

Broadway-Capitol (United Detroit) (2,800; 60-85)—"Step Lively" (RKO) and "Enemy of Women" (Mono) (2d wk). Moveover from Palms-State, nice $12,000. Last week, "Marriage Is Private" (M-G) and "Crime School" (WB), fair $10,000.

Downtown (Howard Hughes) (2,800; 60-85)—"I'm From Arkansas" (PRC) plus King Sisters and Boyd Raeburn orch on stage. Good $23,000. Last week, "7 Doors Death" (PRC) plus George Auld orch on stage, average $21,000.

Fox (Fox-Michigan) (5,000; 60-85)—"Laura" (20th) and "Meet Miss Bobby Socks" (Col). Fine $34,000. Last week, "The Climax" (U) and "Babes Swing Street" (U), dull $25,000.

Madison (United Detroit) (1,800; 60-85)—"Dr. Wassel" (Par) and "Lady Let's Dance" (Mono). Back in loop for fine $6,300. Last week, "Wing Prayer" (20th) and "Mask Dimitrios" (WB), okay $6,000.

Michigan (United Detroit) (4,000; 60-85)—"Arsenic Old Lace" (WB) and "Block Busters" (Mono). Nice $31,000. Last week, "Summer Storm" (UA) and Charlie Spivak orch, $34,000.

Palms-State (United Detroit) (3,000; 60-85)—"Abroad Two Yanks" (UA) and "Call of Jungle" (Mono). Mild $14,000. Last week, "Step Lively" (RKO) and "Enemy of Women" (Mono), lusty $18,000.

United Artists (United Detroit) (2,000; 60-85)—"Frenchman's Creek" (Par) (2d wk). Great $27,000 after last week's new high for regular scale at $33,000.

'Seed' Grand 14G, Mont'l

Montreal, Nov. 7.

"Dragon Seed" will top everything on main stem currently with smash session. "In Society" also is stout.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"In Society" (U). Snappy $10,000. Last week, "Conquering Hero" (Par), near same.

Capitol (CT) (2,700; 35-62)—"Rainbow Island" (Par) and "Aldrich Cupid" (Par). Sighting big $9,500. Last week, "Merry Monahans" (U) and "Pearl Death" (U), $9,000.

Loew's (CT) (2,800; 35-67)—"Dragon Seed" (M-G). Socko $14,000. Last week, "Skeffington" (WB) (2d wk), stout $10,000.

Princess (CT) (2,300; 30-52)—"Big Noise" (20th) and "Wing and Prayer" (20th) (2d wk). Pointing torrid $6,000 following best gross in three years, $8,000, for first stanza.

Strand (United Amusements) (715; 35-45)—"Waterfront" (PRC) and "Follies Girl" (PRC). Fair $2,700. Last week, "San Fernando Valley" (Rep) and "Strangers in Night" (Rep) (2d wk), big $3,000.

Variety Reports

THE LONG GREEN!

"TOPS!" *–Philadelphia*

"WHAM!" *–Denver*

"ROBUST!" *–Detroit*

"LUSH!" *–Kansas City*

"FINE!" *–Baltimore*

"HARDY!" *–Cincinnati*

"BRISK!" *–Pittsburgh*

"SOLID!" *–Seattle*

"LOFTY!" *–Minneapolis*

"PACE-SETTING!" *–Louisville*

HELD OVER

In San Francisco-Akron-Providence
Kansas City-Baltimore-Philadelphia
Pittsburgh! Moved over in Detroit
Cincinnati-New Haven-Bridgeport
Hartford-Louisville-Seattle-St. Louis
Denver-Los Angeles!

DAMON RUNYON'S

"IRISH EYES ARE SMILING"

in Technicolor

JUNE HAVER
The gal with stardom in her eyes!

DICK HAYMES
The lad with stardom in his voice!

Damon Runyon's "IRISH EYES ARE SMILING" starring JUNE HAVER, DICK HAYMES, MONTY WOOLLEY with Anthony Quinn • Beverly Whitney • Maxie Rosenbloom • Veda Ann Borg • Clarence Kolb and The Metropolitan Opera Singers • Leonard Warren and Blanche Thebom • Directed by GREGORY RATOFF • Produced by DAMON RUNYON Photographed in TECHNICOLOR • Screen Play by Earl Baldwin and John Tucker Battle • Based on a Story by E. A. Ellington • Musical Consultant: Mack Gordon • Dances Staged by Hermes Pan

Top O' The Musicals from 20th CENTURY-FOX *The Company That's Top O' The Industry!*

SMASH 'EM WITH THE SIXTH WAR LOAN!

Important Event

Next Sunday evening, November 12, all America will hear for the first time the new JEROME KERN music (with lyrics by E.Y. Harburg) from the Universal Technicolor production, "CAN'T HELP SINGING."

This score, which already has excited the music world, will be featured on the Texaco Star Theatre program, starring James Melton, in its Coast-to-Coast hook-up over the Columbia Broadcasting System.

Deanna DURBIN

CAN'T HELP SINGING

IN TECHNICOLOR

with ROBERT PAIGE

AKIM TAMIROFF

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ

Directed by FRANK RYAN *Produced by* FELIX JACKSON *Assoc. Producer* FRANK SHAW *Music by* JEROME KERN *Lyrics by* E. Y. HARBURG

Screen Play by LEWIS R. FOSTER and FRANK RYAN • Story by John Klorer and Leo Townsend
Based on "Girl of the Overland Trail" by Samuel J. and Curtis B. Warshowsky • A UNIVERSAL PICTURE

UNIVERSAL PICTURES

Film Biz Set For 6th

Continued from page 4

out the country have been appointed, along with 41 western distribution reps located in 11 districts covering 31 key cities.

Projection Room Preems

Depinet has urged all distributor chairmen to institute an aggressive campaign for Projection Room Premieres in every key city exchange throughout the country. During the Fifth, there were 13 such preems which resulted in the sale of 1,110 bonds. He said, "These premieres accounted for $3,000,000 in extra bonds and were held in Chicago, Los Angeles, Charlotte, Philadelphia, New Haven and Seattle."

Under the new plan efforts will be made to have each projection room in every key city booked with a special attraction for a full six performances. Plan calls for an important exhibitor, merchant, banker, civic or social leader to take over one of the six projection room preems and invite his own guests. Admissions is free with each purchase of a $1,000 bond. Based on these figures, Depinet is of the opinion that his division alone should raise on additional $54,000,000.

Exhibitors who desire the appearance of military personnel or the use of war equipment during the drive should make the request to the WAC bond chairman, who, in turn, will apply to the local War Finance Committee chairman. Requests from the latter will be given proper consideration by the military.

In addition to maintaining a steady flow of coverage of important national events focusing attention on the Sixth War Loan drive, each of the five newsreels will contain special feature bulletins playing up film stars and war heroes in an appeal for the purchase of additional bonds. Initial subject will be the 169th anniversary of the Marine Corps; second, Lt. Tyrone Power; and, third, Admiral Chester W. Nimitz.

David O. Selznick, Alfred Hitchcock, Jennifer Jones and Sydney Longstreet have prepared the first of a series of trailers for the campaign. This 150-foot trailer, produced in Hollywood under the supervision of the Hollywood division of the WAC, John C. Flinn, coordinator, will be available free to all exhibs from their local National Screen Service Exchange.

For the first time, three posters plugging the three big "musts" of the campaign—War Bond Premieres, Free Movie Day, and Children's Matinees—will be available free of cost to exhibs. These, too, will be available at all National Screen Service exchanges.

Two coast-to-coast major broadcasts have been arranged for the evening of Nov. 20, kickoff day of the drive, and Dec. 6, the eve of Free Movie Day. Songs and short announcements on records will also be available for plugging the sale of bonds on radio stations throughout the nation.

In addition, six familiar Hollywood voices, via recordings, will make patriotic appeals in 16,000 theatre lobbies. Voices are those of Humphrey Bogart, Paulette Goddard, Cary Grant, Alan Ladd, Fred MacMurray and Walter Pidgeon.

Philly Set to Go

Philadelphia, Nov. 7.

One of the most effective ad, publicity and exploitation drives is underway in this area to put over the film industry's participation in the Sixth War Loan campaign.

Blueprinting of plans for this drive by exhibs and distribs here will take place at a meeting to be held Monday (13) at the Warwick hotel, to be presided over by Ben Fertel, exhib state chairman of eastern Pa; Isidor Epstein, of southern New Jersey, and A. J. DeFiore, of Delaware.

Detroit Ditto

Detroit, Nov. 7.

Attending delegates at the Sixth War Loan rally held at the Book-Cadillac here Thursday (1) responded enthusiastically when asked to put forth extra effort in order to combat complacency, pre-Christmas and pre-Income tax difficulties expected to arise during the drive.

State exhib chairman Ray Branch announced the intention of making every theatre in Michigan an issuing agent for bonds during this campaign.

Lowenstein-Damis Key 'Em

Newark, Nov. 7.

N. J. Exhibitor state chairman Harry Lowenstein and Frank Damis presided at an enthusiastic meeting of more than 200 exhibitors to formulate plans for participation in the industry's Sixth War Loan drive at the Little theatre here last Thursday (1).

Max E. Youngstein outlined the publicity, ad and exploitation campaign for the drive, and displayed the complete list of accessories to be available for exhibs during the campaign.

236 Exhibs Pledge Buffalo

Buffalo, Nov. 7.

More than 236 theatre owners in this area pledged 100% cooperation to the film industry campaign for the Sixth War Loan drive at a meeting here Wednesday (1) at the Statler.

Besides William Crockett, national vice-chairman; Francis S. Harmon, WAC coordinator, and others representing the film industry, speakers at this session included Major Joseph J. Kelly, of Buffalo, and Col. John M. McDowell, commanding officer of the Second Service Command.

Moe Silver's Pitt Rally

Pittsburgh, Nov. 7.

Exhib and distrib reps of Western Pennsylvania and West Virginia last week (2) pledged to surpass their Fifth War Loan record at a meeting here at the William Penn hotel, preliminary to the opening of the film industry's Sixth War Loan drive.

M. A. Silver, state chairman of the group, who presided, declared many new activities in the effort to surpass whatever quota is set for the industry are being planned.

Sinatra

Continued from page 1

bond purchases, the winner to be made up "studio style" by Eddie Senz in Times Square, N. Y. Sinatra is to make a personal appearance, launch an appeal to his teenage following to buy more War Bonds, congratulate the winning bobbysoxer, and escort the girl, possibly parents also, as his guest at the Waldorf-Astoria hotel, N. Y.

During the drive for bobbysox Bond buyers, girls will be encouraged to bring piggy-banks to Times Square and break them open in view of cameramen covering the event. While the bobbysox brigade has been considered primarily a N. Y. product, bond sellers believe that their equivalent is to be found in homes throughout the country.

The Sinatra stunt, it is pointed out, may be staged in large cities wherever there are expert makeup men to "glamorize" the winners and local matinee idols to serve as escorts.

The proposed Frank Sinatra-Benny Leonard two-round boxing match in Madison Square Garden which had been under discussion has meantime been kayoed by Sinatra's attorneys. Lawyers oppose move on grounds that an accidental tap on the Sinatra vocal chords might close the chirper's career permanently. Sinatra was reportedly willing to step into the ring on behalf of the Bond drive.

Philly Has Similar Idea

Philadelphia, Nov. 7.

The bigwigs directing the United War Chest campaign have enlisted Frank Sinatra to give the drive a hypoed teeoff this Sunday (12)—first time this type show biz name has been called upon.

Up to now the bigwigs directing the drive in Philly have been on the conservative side and wherever stage or film personalities have been used, they have been those appealing to adult trade.

Idea now is to get the kids steamed up about the drive to raise funds for home front and war agencies.

Mamoulian

Continued from page 2

They're just a combination of acts, he says, of skits, dances and songs, some good, some bad, but all completely disjointed. The story in an average musical is never taken seriously, says Mamoulian, but is kicked around. Characters as such don't exist. Musicals have even developed a special form of acting that is absolutely unreal, he says.

The new trend in musicals, in which Mamoulian claims a pioneer share, he calls "a rhythmic, integrated theatre" that blends drama, music and dance into one, to tell a story. All three art forms aid in the telling, the music and dancing as well as the book. Best example, so far, he says, is "Oklahoma!," whose subtle charm was this integration for an organic unity. Mamoulian used this technique first with "Porgy" in 1927, but feels the new trend was first really discerned when he staged "Porgy and Bess." But because it's been classed as an opera, Mamoulian thinks that "Oklahoma!" has had, and will have, the greatest influence on musicals, being closer than "Porgy and Bess" to that style.

Mamoulian claims this rhythmic integrated musical, which is neither opera, operetta or musical comedy, but for which he's found no name yet, will be the truly American form of dramatic theatre, and be most representative of America. "Combine the three art forms rhythmically," he says, "and you have a potential weapon to stir audiences."

Mamoulian based his three musicals on older plays (on "Porgy," "Green Grow the Lilacs" and "Rain") because no one, he says, is writing originals good enough for his purpose. The older plays appealed to him, he said, because all were different facets of Americana, the Frisco jade that was Sadie being as peculiarly American as the Charleston Negro, of "Porgy and Bess," or midwest ranch hand of "Oklahoma!." Developing his integrated theatre steadily since "Porgy and Bess," Mamoulian says the newest element in "Sadie" is the subject. "If this is successful," he says, "it will open new fields for musicals, taking in the serious subject. We'll get away from chorus lines."

Michael Curtiz Set On 'Will Rogers' at WB

Hollywood, Nov. 7.

Warners handed Michael Curtiz the director task on "Will Rogers," based on the life story of the cowboy humorist.

Assignment makes three for Curtiz, others being "Mildred Pierce" and "Night and Day" (Cole Porter biog).

C. J. Latta's Son-in-Law Cited in Glider Rescue

Pittsburgh, Nov. 7.

Lieut. William F. Diebold, of Pittsburgh, hailed in news dispatches from the China-Burma-India theatre of war as the hero of the thrilling glider rescue of an army pilot who had been lost in the jungle for 45 days, is the son-in-law of C. J. Latta, zone manager for Warner Bros. in Albany. Lt. Diebold was married to Peggy Latta here several years ago while her father was assistant to Harry Kalmine, then zone chief for WB in this district.

The Diebolds have a three-year-old daughter. He's been overseas for more than a year.

The Too Perfect Stooge

Somewhere in Belgium

Editor, "Variety":

I'm currently doing my magic in "Broadway in Khaki", Special Service show. The G. I. who assisted me in my card trick the other night was completely at ease, in fact he anticipated my directions. So I asked him if he had ever seen me before. He smiled and nodded, "Three times in England, once in Scotland, twice at our replacement depot in France—and two years ago, when I was a civilian, I came up for this same trick for you at the Park Plaza Hotel in St. Louis!"

Sgt. Milbourne Christopher.

P.S.—Our Special Service Co. show was the first in France—long before the U. S. O.

Bracken's 'Risk'

Continued from page 1

quoted remarks were C. B. DeMille, actively supporting Dewey; Buddy De Sylva, producer at Bracken's home studio (Paramount), and other industry execs. Studio was quick to deny any pressure had been exerted on any players regardless of their political convictions.

There was considerable indignation around studios at Bracken's quoted remarks and fellow actors accused him of showing marked lack of respect and regard for those in industry regardless of which way they voted. Bracken is reported to "have placed his future in pictures at stake" at other Dewey rallies around the country.

Inside Stuff—Pictures

Without having seen the forthcoming Gypsy Rose Lee flicker, "Belle of the Yukon," the St. Louis Public School Patrons' Alliance recently took the unusual action of condemning the pic on the word of a member of the Better Films Council of Greater St. Louis. Advices from the east report that the film had not been completely edited nor has it ever been screened.

Mrs. Doris Schmidt, a member of the Alliance and delegate to the Better Films Council, said the Alliance's action came about in the following way: At the meeting she attended she declared that Mrs. A. Burt, member and former prez of the Council, recommended that the Alliance protest against the showing of "Belle" locally, because she had seen a preview of it in the east and it contained several suggestive scenes. According to Mrs. Schmidt, Mrs. Burt opined that children, especially, should not be permitted in audiences that might see the film. Mrs. Schmidt further stated that Mrs. Burt suggested that the Alliance write to the New York office of Will Hays in a further effort to prevent the picture being screened.

The Alliance then went on record of being against the showing of "Belle" and a story to that effect was released to the local rags. The Globe-Democrat was the only one to print it. Mrs. Burt is out of the city.

Capt. Burgess Meredith was released from the U. S. Army because of sinus trouble. He was immediately signed by Lester Cowan to enact Ernie Pyle in "G.I. Joe." This is the first picture glorifying the U.S. Infantry and the War Department is anxious to have it good. It was the wish of author Pyle that Meredith play the role and he so reported to Gen. Alexander D. Surles, chief of the Bureau of Public Relations. The Army first turned the proposition down, but on further consideration it was decided that "G.I. Joe" will champion the foot soldier, and promised full cooperation. Much of the footage will be shot at Army posts with the War Dept. lending its equipment and manpower where necessary to make the footage factual. Author Pyle went to Hollywood, gave the studio technicians an idea of what soldiering abroad was like, in addition to approving the scenario script.

First redemption of 20th-Fox prior preferred shares as required by the certificate of incorporation will be made Jan. 2 next year, it was announced by the company last week. This will be 1,867 shares of preferred at the redemption price of $100.22½ being $100 plus 22½c. accrued divvy from Dec. 15, 1944, to next Jan. 2. The shares will be selected by lot from stockholders of record at close of business Nov. 6, and will be redeemed out of the corporation's Prior Preferred Stock Requirement Fund.

Partial solution of the wartime lack of hotel accommodations for visiting firemen has been worked out by two major studios. One of them has rented a palatial home in Beverly Hills, equipped with numerous bedrooms and a kitchen where the caretaker and his wife can rustle up breakfast for film moguls from New York. Other lot has leased a number of furnished apartments by the year. It is cheaper than dickering with hotels.

Booking spurt for "Wilson" is predicted now that the Presidential election is over. Some exhibitors were reported frankly cautious that it may have been interpreted as subtle Democratic propaganda prior to voting.

New York Theatres

HEDY LAMARR • PAUL HENREID
Warner Bros. Hit
'THE CONSPIRATORS'
In Person
LES BROWN
and HIS ORCHESTRA
Special Added Attraction
Sue Ryan • Danny Drayson
B'way & 47th St. STRAND

M-G-M presents
RONALD COLMAN
KISMET
IN TECHNICOLOR
MARLENE DIETRICH
ASTOR B'way at 45th St.
Continuous Performances • Popular Prices
Doors Open 10 A.M.—Midnight Show Every Nite

RADIO CITY MUSIC HALL
'Mrs. Parkington'
Spectacular Stage Productions

Paramount presents
Paulette GODDARD - Sonny TUFTS
in
"I LOVE A SOLDIER"
In Person
TONY PASTOR
and His Band
Bert WHEELER
Marion HUTTON
Hal LEROY
PARAMOUNT

RADIO CITY MUSIC HALL

Gene TIERNEY - Dana ANDREWS - Clifton WEBB
"LAURA"
A 20th Century Fox Picture
Plus on Stage—Hazel SCOTT - Jackie MILES
Jerry WAYNE - HARRISON and FISHER
BUY MORE BONDS
ROXY 7th Ave. & 50th St.

HUMPHREY BOGART
ERNEST HEMINGWAY'S
'TO HAVE AND HAVE NOT'
Warner Bros. Hit With
Walter Brennan, Lauren Bacall,
Dolores Moran, Hoagy Carmichael
B'way at 51st St. HOLLYWOOD

RKO PALACE B'WAY & 47th St.
SUPER-SHOCK SENSATION
'THE MASTER RACE'
George COULOURIS • Stanley RIDGES
Osa MASSEN • Carl ESMOND

• PARAMOUNT presents •
Joan Fontaine
Arturo de Cordova
"FRENCHMAN'S CREEK"
• RIVOLI, B'way & 49th St. •

LOEW'S STATE B'way & 45
On Screen Thurs., Nov. 9
First N. Y. Showing
'SAN DIEGO, I LOVE YOU'
Jon Hall
Louise Allbritton
In Person
Jas. Barton
EXTRA!
3 Suns

★★ VICTORIA ★★
Broadway & 46th St.
Doors Open 9:45 A. M. • Continuous
DARRYL F. ZANUCK'S
20th Century Fox Picture
WILSON
IN TECHNICOLOR

WARNERS HAVE ANOTHER KILLER LIKE ARS

SOCK 'EM WITH THE 6th!

AT FIGURE!

From New York (Strand) to L. A. (3 theatres simultaneously) the receipts are piling and they're heavy! In every single one of its dozen key-area openings it's the industry's new Love-and-Excitement smash!

HEDY LAMARR
PAUL HENREID
SYDNEY GREENSTREET (THE FAT MAN)
PETER LORRE (THE LITTLE MAN)

'ARSENIC'

"THE Conspirators"

...with VICTOR FRANCEN • JOSEPH CALLEIA • CAROL THURSTON

Directed by JEAN NEGULESCO • Screen Play by Vladimir Pozner & Leo Rosten • Additional Dialogue by Jack Moffitt • From the Novel by Fredric Prokosch • Music by Max Steiner

JACK L. WARNER
Executive Producer

Produced by
JACK CHERTOK

Paramount, N. Y.

Tony Pastor Orch (16), with Stubby Pastor; Hal LeRoy, Marion Hutton, Bert Wheeler; "I Love a Soldier" (Par). Reviewed in this week's issue of "Variety."

In its vaudeville content, bill is quite satisfying, each of the three acts working well and solidly, two of them, Hal LeRoy and Bert Wheeler, just about turning in bofferoos. Outside of some good drumming by Jimmy Vincent, however, Tony Pastor's band fails to distinguish itself or lend much to the proceedings. Vincent, who looks like a youngster, beats like a vet, giving the band plenty of drive and foundation and scoring well with his solo pounding in "Paradiddle Joe." Pastor does his customary seat singing, one number, a G. I. version of "Making Whoopee" having a heavy blue tinge. Leader announced he recorded it for the men overseas and while its double entendre lyrics are okay for their earthy tastes, they're off-base here.

Pastor is featuring his kid brother Stubby, on the trumpet. Pastor the younger is a blare addict, blasting through several solos, and every once in a while coming near what sounded like a clinker. Some day, judging from Stubby's grimaces, he's going to blow the top of his noggin clear up to the proscenium. Trouble with the entire Pastor offering, however, is that straight music, unless it's truly stylistic or distinctive, isn't enough for a deluxer any more; Pastor needs some novelties and showmanly guidance.

First of the acts is Hal LeRoy, probably as strong a booing single as there is in the biz today. His ingenuous personality, class and salesmanship, coupled with his superb tapping ability, strongly display his triples and eccentrics. Had the house rocking for more.

Warbler is Marion Hutton, erstwhile Glenn Miller vocalist, recently in "In Society" (U), Abbott & Costello starrer. Looks well and wears an attractively revealing gown.

Opens with "Dance With a Dolly," follows with "No Doubt About It," a tongue twister from "Society" and then introduces a good change of pace and an effectively saleslike touch with "Had a Talk with the Lord," using an organ accompaniment and a scrim church background. It's a good switch. Another reason her turn is taken out of the straight songstress routine is her closer, "How Many Hearts Have You Broken?" Special lyrics explain that because of the spots, she never sees the audience. Follows this up by using a mirror to shoot the beam back at the audience, focussing on service men as lyrically indicated. Both she and the gag went over well. She'd do well, though, to change her second number for a pop—possibly one identifying her with Miller.

Bert Wheeler is working with Warren Jackson as his straight; Artie Rice, in top hat garb as stooge, and Patty Orr for sweater girl s.a. It's a funny turn, good enough to close the first half of any bill, aided considerably by a good heckling job by Jackson and Wheeler giving an excellent demonstration of how to hold, tickle and satisfy an audience. Maybe it's just because Wheeler dominates the mike, and not the customary vice-versa, but it's good, that's for sure. The act needs sanolio, badly, especially for those week-end customers at this family house. The blue stuff is funny, but too blue, especially some of the business with the prominently displayed girl and a handkerchief gag given to Jackson. Turn closes with Wheeler's standard sandwich munching bit. *Merr.*

Orpheum, L. A.

Los Angeles, Nov. 3.

Veloz & Yolanda, Christy & Gould, Judy Manners, Cappy Barra Boys (4), Evelyn Farney, the Martingales (2), Pit Band (12); "End of Road" (Rep).

It's not often white-tie entertainment finds its way to the Orpheum stage. Attractions such as Veloz and Yolanda are usually seen at places like the Philharmonic auditorium. Nevertheless, class dance team is pleasing solidly in this jive film-vaude palace, proving that ace attractions aren't necessarily restricted in audiences.

Team was handicapped at opening show by badly organized pit crew of 12, but strenuous rehearsals afterwards straightened out trouble. White-tied Veloz and evening-gowned Yolanda warmed house up with rhythmic poetry of motion in one of their standard ballroom numbers, then went into a Mexican folk dance. Team jived up a minute under label of "old-fashioned jitterbugging" and finished turn with a graceful tango.

Supporting acts are all good vaudeville. Next-to-closing are Christy and Gould, a pair of zaney acrobats, who do their strong-arming in comedy fashion, rating big returns. Judy Manners sells personality and talent vocally, delivering "The Trolley Song"; a comedy bit about a soldier who, "If He's Good Enough to Fight for His Country He Shouldn't Have to Fight for His Love"; a new number, "I Want You for Christmas," "Getting Corns for My Country." Final encore is takeoff on Judy Garland singing "Strike Up the Band" and Beatrice Kay. Gal goes over big.

Cappy Barra Boys (4) do clever harmonica work on "Bolero," "Diane," "St. Louis Blues," etc., also throwing in comedy bits and chatter. Evelyn Farney is a pert tap dancer, well-liked, and the Martingales, male and femme hand balancers, sell a smooth turn. *Brog.*

Tower, K. C.

Washington, Nov. 2.

Tommy Wonder, Jerry Lewis, Jane Clements, the Roxyettes, Jo Lombardi's House Orchestra; "Frenchman's Creek" (Par).

Short and lively show with Tommy Wonder a tower of strength to the routine. The Roxyettes open with a clever ensemble. They introduce Tommy Wonder. Latter is a crack soft-shoe dancer of the ballet school. His routines go over big. For encore he brings on Suzanne, a dummy fetchily garbed, and follows through with dance specialties with his inanimate partner. All adds up to solid hit.

Jerry Lewis comes on in a long wig and goes through the various motions of conducting while singing a song. The imitation of Frank Sinatra, which he uses for an encore, has been done here so much it failed to register. Jane Clements is rolled on in a portable pagoda for a medley of songs. Then the Roxyettes for a final routine, short and snappy. *Arke.*

Shea's Buffalo

Buffalo, Nov. 3.

Sammy Kaye Orch (16) Paul Winchell, 3 Welles; "Great Moment" (Par).

Back at the Buff after a year's breather, Sammy Kaye again demonstrates his showmanship with another topflight band show. For his p.a.s, Kaye is smart enough to snap out of the schmaltz which trademarks his radio offerings, and his present act is overflow with comedy bumps and musical bounce. Using 16 pieces, including 12 brasses, bass, percussion and 2 pianos, the melodic routine is full-bodied and well diversified. Each member contributes an extra something (mostly comedy) in addition to his musical bit and all adds up to a nifty stage-show package.

As usual, Arthur Wright, Billy Williams, Nancy Norman and Sally Stuart carry vocal assignments in streamlined style, tonally as well as in appearance and deportment. Winchell and the Welles provide some happy added ingredients for a top fizz, the latter being three dancer-acrobats sporting a winning non-professional manner. Winchell, originally caught and favorably commented upon in an early appearance here seasons ago, has whipped up his ventro-mimic routine until it crackles with class and comedy brilliance.

Whole show is bright and slick, the surefooted timing and delivery giving it peak form and maximum effectiveness. Midsummer temps boffed opening day b.o., but tall takings are in order for the stanza. *Burt.*

National, L'ville

Louisville, Nov. 3.

Milt Britton Band, Bonnie Baker, Barr & Estes, Kurt Rollini; "Johnny Doesn't Live Here Anymore" (Mono).

Britton paces through the same routine of slap bang comedy business, with the Rube Goldbergish comedy playing of the classics, and alloting plenty of stage time to a clever comic who gets a lot out of a novelty version of "Old Man River." Lads also give a sock version of "Indian Girl Heap Hep," which the band did in the films. They've eliminated the water squirting business, and the old composers business, but Britton retains the fiddle smashing routine, for a flock of laughs. Vocalist is Suzanne Carroll, blonde looker, who pipes "What D'ya Think I Am" for a nice hand. Instrumentation is more on the quiet side than formerly, with several new members in the personnel. Even "One O'Clock Jump" is not so blary as dispensed by Britton's current bandsmen, and sounds plenty okay with the more subdued treatment.

Kurt Rollini does something different in the way of balancing. Maintains his equilibrium mounted on a platform, and rocking back and forth on a small cylinder. Gets good applause. Barr and Estes click with their comedy dancing.

Bonnie Baker fills closing spot okay, her distinctive, small voice being particularly adaptable for microphone delivery. Warbles to good effect "Talk Me Into It, Baby," and a medley of tunes with which she has been identified in the past, including "Especially for You," "Walk with Billy," "You'd Be Surprised," "Resistance Is Low," and, of course, "Oh Johnny." All for click results.

Biz light at show caught Friday (3). *Hold.*

Roxy, N. Y.

Gae Foster dancers, Carr Bros., Walter Nilsson, Gracie Barrie, Ray Bolger; 'Irish Eyes Are Smiling" (20th). Reviewed in "Variety" Oct. 4.

Roxy voted a straight entertainment ticket with this lineup, show having four standard turns and each delivering for strong results. Add the Gae Foster dancers up to their usual par, with one especially sprightly number, and the result is a more than pleasurable hour. Show opened yesterday (Tues.), ahead of sked, on Election Day.

Miss Barrie emcees the show and fronts the Paul Ash house band, up from the pit onto the stage. Somewhat refreshing to have a gal m.c. She also has her own spot, as singer, doing "Tico Tico," "White Christmas," "I'll Walk Alone," and a jive version of 'Pack Up Your Troubles," latter especially good, with special lyric interpolation to the tune of Gilbert & Sullivan's "Titwillow." Lines deal with Hitler, Mussolini and Tojo. Miss Barrie is handsomely gowned and her long-accepted song delivery put her over easily.

Carr Bros. and Walter Nilsson are proven attractions, former doing their hand-to-hand comedy and straight acro work, and Nilsson his familiar trick unicycling. Cyclist would definitely improve his act, though, by eliminating some of his excess laughter; gets grating after a while.

Ray Bolger, just back from overseas GI entertainment, did about 20 minutes and still couldn't get off, putting on a terrific act, a clever mixture of comedy and his superb dancing. Opens with a takeoff on a political orator, then does a sock eccentric and acro routine and closes with a comedy dance cavalcade, including the Charleston, black bottom, boogie-woogie, conga and lindy hop. Even though the house was lightish at the first show, with the populace still out voting, Bolger got strong laugh returns. Actually, for a first show, it played unusually smoothly.

Crack Gae Foster number is done to Miss Barrie's "I'll Walk Alone," girls and boys wearing old-fashioned costumes, the girls with huge bustles abaft. Actually, the "bustles" are other Fosterettes, bent over in prop horse fashion. "Bustles" break loose, hook up with the men and finally dance on their own. It's an ingenious twist and an effective ensemble number.

Band gives a good account of itself throughout, and chances are few will realize, from the way Miss Barrie introduces each man, that it's not her own band. Singer, who's the wife of Dick Stabile, now in the Coast Guard, maestro'd the Stabile band for a while after her husband's induction. *Merr.*

Adams, Newark

Newark, Nov. 2.

Tommy Tucker Orch (16), with Kirwin Somerville, 3 Two-Timers, Don Brown; Burns Twins Evelyn, Coley Worth; "Call of the Jungle" (Mono).

Tommy Tucker's ace showmanship plus nifty stars-and-stripes backdrop, good lighting and clever arrangements add up to a wham show. Three Two-Timers, young and lovely, score big with "All Things Come to Those Who Wait," ending in topical election lyrics, and "Swinging on a Star." Boffo presentation of latter via luminous cut-outs of mule, pig, schoolhouse, moonbeams, fish, etc., garners hefty applause. "There's a Man Comes to Our House," sung by sax player Kirwin Somerville, is a solid comic treat.

After crooning three pop tunes, Don Brown is shouted down while begging off and has to stay put for encore. A husky fella, his deliberate Sinatra posturings brought shrieks from anklet crowd and their mamas. Burns Twins and Evelyn please with precision tap dancing and Evelyn's toe-tap feat in ballet slippers. Coley Worth mixes quippage with knock-down-and-drag-out dancing with his unbilled stooge, "Marcia," closing with first-class miming of Groucho Marx.

"Sing for Your Supper" gimmick brings four amateurs on stage to identify and sing tunes, winner, picked by audience mitting, getting two dinners at Frank Dailey's Terrace Room. Tucker handles ams in slick fashion, aided by clowning of pudgy Billy Dee to put 'em at ease.

Biz good on second show opening day (2). *Colt.*

RKO, Boston

Boston, Nov. 3.

Charlie Barnet's Orch (17); Bunny Briggs, 3 Sailors, Peanuts Holland, June Lorraine, Kay Starr, Phil Barton; "Merry Monahans" (U).

Differing in personnel only over last week's show, this one nonetheless proves satisfying to the customers, of which there were very few at opener.

Band is very big what with 17 sidemen to unleash themselves on the final chord of whatever they happen to be playing. It goes in for plenty of tension, but it includes a blues tune, a jive number and an all-outer to finish. Charlie Barnet does a few choruses on the soprano sax and leads the band capably, while Peanuts Holland, colored trumpet ace does a couple of vocal and instrumental choruses for a big hand from the customers.

Kay Starr sings "Is You Is," "I'll Walk Alone" and "Come Out," all a little stridently, but she clicks nicely. Phil Barton sings "Where or When," making the mistake of trying to improve the tune and failing; "Time Waits for No One" and "I'm Lost."

Bunny Briggs, colored tapster, does a whirlwind routine filled with sharp gestures, and has to beg off after repeating the same steps. Needs more dance material, but is a solid boy nonetheless. The Three Sailors finish the show in high key with their standard act. *Elie.*

St. Charles, N. O.

New Orleans, Nov. 3.

Tex Ritter with Max Terhune & Elmer; Milo Twins, Slim Andrews, 3 Swing Stars, Bonnie Dodd, Tex Ann, Dub "Cannonball" Taylor; "Gangster of the Frontier" (Mono).

Lively bill on tap this week headed by Tex Ritter, horse-opera star, and a host of "Wild West" supporting acts that prove solid entertainment.

Ritter, a big, personable guy, brings down the house with his drinkin' song, "Rye Whisky," and a slightly bluish description of his first movie kiss, which gets plenty of palm-pounding.

Max Terhune, featured with Ritter in the "Three Mesquiteers" flickers, is clickeroo in his ventriloquist act in which he is aided by Elmer. The Milo Twins, good-looking lads, play, sing and cavort with good results. Slim Andrews is a one-man band that is something different, and scores. Three Swing Stars register well with their hillbilly interpretations, while Bonnie Dodd makes her electric guitar do everything but talk for her share of the applause. Tex Ann yodels "Wink at Me" and other sagebrush tunes to get several encores. Dub "Cannonball' Taylor is a wiz at the xylophone and the bravos are profuse.

There's not a dull moment and the capacity audience ate it up. *Linz.*

Chicago, Chi

Chicago, Nov. 3.

Andrews Sisters (3); Gaudsmith Brothers (2); Tip, Tap and Toe; Lou Breese Orch (16); "Double Indemnity" (Par).

Short on acts but long on talent, current bill looks like a sure hold-over. Andrews Sisters, who celebrate their 12th anni in show biz Tuesday (7), have the crowd with them all the way in some new ones and a goodly share of oldies. Former include "Hot Time in Town of Berlin," "Is You Is," and "Corn for My Country." Latter shape up in a medley of "Bei Mir Bist du Schon," "Well All Right," "Strip Polka," "Hold Tight," "Roll Out the Barrel," "Rhumboogie," "Apple Blossom Time," and "Pennsylvania Polka." They also tear a page from Burl Ives, harmonizing "Down in the Valley" for good applause. None of the old power is missing; in fact, that 12-year patina doesn't show a bit!

Gaudsmith Bros. and two French poodles, comedy balancing act, and Tip, Tap and Toe, sepia tapsters who work on a platform, round out the hour-long show ably, with Lou Breese and orch in for a cut also, dividing their share eloquently between a hot "Spain" and a sweet "Holiday for Strings." Breese is spotted for some neat triple-tonguing in a trumpet solo for two choruses of the former and plucks the mandolin with a two-violin accompaniment in the solo spot of "Strings." *Mike.*

Keith's, Indpls.

Indianapolis, Nov. 4.

Fisher's Elephants, 4 Cordovas, Shavo Sherman, Ricky Mason, June Carr & Ron Ormond, Southern Sisters; "Nine Girls" (Col).

Judy, the elephant star of Fisher's pachyderm troupe, is the main click in current layout. The nimble-footed husky dances in waltz time, juggles a bottle in her trunk and walks back and forth across a narrow board to cap a versatile performance that makes a hit with all ages. Talent on the human side is oke but depends too much on impersonations to get the best results, two of the acts mimicking celebrities. Ron Ormond, who does a good job as emcee, imitates Winchell, Heatter, Sinatra and others in a tricky radio dial routine with his partner, June Carr. Shavo Sherman does take-offs on Ted Lewis, Hugh Herbert, Groucho Marx and Jimmy Durante, to top a long list. Both boys are clever but have bad luck not only in appearing on the same bill but in following each other.

Rickey Mason gets some laughs with his comedy magic routine and lifts some eyebrows when he quits kidding long enough to swallow a string and several razor blades and coughts them up with the blades on the string. The Cardovas have a thriller in their barrel jumping act. The two Southern Sisters contribute a snappy acrobatic dance routine to round out the bill. Biz fair when caught. *Corb.*

Oriental, Chi

Chicago, Nov. 3.

Lawrence Welk Orch (14) with Jayne Walton and Bobby Beers; Lenny Gale; Jean, Jack & Judy; Florence Hin Loe; "Strange Affair" (Col).

Welk's combo is a welcome change from the brass and boogie boys who've held sway here of late. Besides the band, session includes two novel acro turns and an impersonator, all heartily applauded.

Strings get a big play, as usual, in all the band's numbers, with the fiddle-wielders (one a gal) especially soothing as backing for Welk's socko accordion olio of "It Had to Be You," "Stumbling," "Carolina in the Morning" and "Oh You Beautiful Doll." Combo of "Is You Is" and "Dance With Dolly" opens, followed by "Hot Time in Berlin." Welk and squeezebox also share a spot with Bobby Beers, teen-ager with a powerful pair of pipes, on "Bobby Sock Tune," and the maestro's shenanigans with Beers as the kid warbles "Then You Kissed Me" go over big.

Sammy Aron, orch's bass-beater; Jayne Walton, honey-voiced thrush, and Johnny Galicchio, pianist, get a spot with, respectively, a falsetto "Italian Street Song," slow and easy-to-take "Walk Alone," and a boogie tune that gets nice applause. Thrush also gives with "How Many Hearts Have You Broken" for two bows. Patriotic airs in dance tempo winds up the band's stint and the show.

Town is alive with impersonators this season, but Lenny Gale's hard work on Fred Allen, Gildersleeve, Benny, Boyer, C. McCarthy, Ink Spots singing "Maybe," Lionel Barrymore, FDR's spouse and Andy Devine earn him a powerhouse baritone encore as himself in "Without a Song."

Florence Hin Loe and Jean, Jack and Judy are the acro turns. Kimonoed to start, former quickly gets down to biz in a sequined jumper, pinwheeling, splitting and handstanding for two bows. The (two femmes and man) are a comely team who go over with comedy tumbling and balancing. *Mike.*

Earle, Wash.

Kansas City, Nov. 3.

Paul Burke, Grace Ross, Gilbert & Lee, Peters Brothers (2), Rickey Herrington, Tower Orch (9) with Les Harding; "San Fernando Valley" (Rep) and "Bordertown Trail" (Rep).

Tower supplements its dual horse-opera screen bill this week with a fast 40-minute stage revue which rates hibh in entertainment values. Les Harding fronts house orch, and Paul Burke, crayon artist, doubles as m.c.

Band opens with an arrangement of "Together" with its 88-noter, Ray Hughes, and Harding scores with his vocalizing. Grace Ross, shapely acrobatic terper, contribs a smooth routine which clicks.

Paul Burke pleases with quick sketches of cartoon characters, most of them upon requests called by the payees. His getaway bit is a nifty portrait of General MacArthur.

Peters Bros., on next, score with their hoofing, but weaken turn with feeble comedy biz and off-key warbling. Rickey Herrington, juve banjoist, wins a good hand with his playing of "World Is Waiting for the Sunrise."

Gilbert & Lee close with an acrobatic control act which they point up with clever comedy touches.

Biz okay. *Earl.*

Capitol, Wash.

Washington, Nov. 2.

Dick Buckley, Patsy Garrett, Art Brown, the Appletons, Milt Slosser, Sam Jack Kaufman's House Orch; "Marriage Is Private Affair" (M-G).

Milt Slosser at the console opens show with comedy lyrics and then shows how the old masters would have treated "Farewell to Arms." Trailers part to reveal Sam Jack Kaufman, who serves as a supplementary emcee to Art Brown. Former organist at this house seats himself in the audience and heckles the various acts, then comes up at the finish for a session on the organ. The Appletons contrib a lively dance session in the Apache manner.

Patsy Garrett offers cycle of songs for click results, followed by Dick Buckley with his "Amos 'n' Andy" routine. He selects four members from the audience, brings them up on stage to a continuous line of patter, then impersonates the characters in the A & A airer. Registers for heavy applause dividends. *Arke.*

$17,000 New Orleans Blaze

New Orleans, Nov. 7.

Fire of undetermined origin last Thursday morning gutted the small Arcade theatre here, burning stubbornly for hours before being brought under control. Loss is estimated at $17,000.

House was owned by United Theatres, Inc.

Anti-Trust Damage Claims

Continued from page 3

damages; H. Schoenstadt & Sons, Inc. (Chi), injunction sought.

Among new cases filed and dismissed during the past year was the action for $1,050,000 filed by Robert L. Lippert Theatres against 20th-Fox, et al., which was disposed of about three months ago. Three actions against the Griffith Amus. Co., et al., in Oklahoma, for damages of around $606,000 were also dismissed.

Of seven cases which had been filed by the E. M. Loew chain in Massachusetts, the last two were finally dismissed Sept. 15, 1944, the other five having previously been disposed of. The two last cases in this Boston territory were E. M. Loew vs. 20th-Fox, with $120,000 damages claimed, and the Winchester Theatre Co. vs. 20th, involving damage action for $300,000. The Miami Drive-In Theatre vs. Loew's, et al., involving $450,000 in damages, wound up in May, 1943, when judgment was entered in favor of the defendants. Four of the E. M. Loew cases, dismissed on consent filed in May, 1944, were: Gov. Ritchie Theatre vs. Fox ($225,000 damages sought); Loew's Drive-In vs. Fox ($450,000 damages sought); Lynn Open Air Theatre vs. Fox ($450,000 damages sought); Mt. Vernon Theatre Corp. vs. Fox ($150,000 damages sought).

Among cases still pending, involving some of the largest monetary damage claims, are: A. B. Momand vs. Universal, $3,000,000; Murray vs. Balaban & Katz, $3,000,000; Prefect Theatres vs. Fox, $5,452,575; Mion & Murray vs. Paramount, $1,592,000; William Goldman Theatres vs. Loew's, $1,350,000.

Schine's Early Days

Gloversville, N. Y., Nov. 7.

J. Meyer Schine, president of the Schine Chain Theatres, Inc., during his recent testimony before Federal Judge John Bryant in Buffalo, testified that strong competition in the motion picture field existed when he converted a Gloversville skating rink into a picture theatre in 1917. His original Gloversville venture was almost a failure, Schine explained. "Even when I was getting good pictures, the crowd was poor. I decided they did not like the facilities, so I spent $4,000 or $5,000 remodeling and improving the place."

Schine said he later bought the building and then bought out his competitor and spent $227,000 improving both theatres.

Schine was the witness heard by Judge Bryant as the Schine chain and its affiliates opened their defense against the Government's suit to dissolve the chain as an alleged monopoly in violation of the anti-trust laws. The chain operates more than 160 theatres in five states.

Judge Knight has heard testimony from U. S. witnesses, chiefly theatre owners, that they were unable to compete with Schine in getting films for the dates they desired.

Supreme Ct. Considering Crescent Amus. Appeal

Washington, Nov. 7.

U. S. Supreme Court had under consideration tonight (7) the Crescent Amus. Co. appeal after hearing arguments which stretched over parts of yesterday and today.

Case, based on a Tennessee federal court decision that Crescent and its affiliated chains were in violation of the Sherman act, has aspects which will affect the Schine Theatres case and the coming Big Five motion picture consent decree case.

Wendell Berge, asst. U. S. attorney-general in charge of anti-trust division, contended for the Government that the district court in Tennessee did not go far enough. He said that while the lower court found the anti-trust violation, it did not provide sufficient relief. The decision was that the Crescent chain could not acquire more theatres unless the sales were absolutely voluntary. The ruling required the Justice Dept. to step in after the sale in case of an alleged violation to bring action against Crescent.

This was all wrong, Berge contended. He said the time to question a sale was before it was completed, not afterward. Therefore, he asked the Supreme Court to order the Crescent group to get permission of the Tennessee court before completing a purchase.

Berge also asked the court to enjoin the defendants from using their circuit buying power to coerce distributors to give them preferred contracts in towns where there is competition. He charged the Crescent buying combine was monopolistic and that small independent exhibitors suffered.

William Waller, counsel for Crescent and affiliated exhibition groups (Cumberland, Lyric, Rockwood, Cherokee and Kentucky), said the decree of the Tennessee court was "simply confiscation." He urged the Supreme Court to throw the whole thing out on the ground that the Justice Dept. had failed to prove anything

He made fun of the contention that Crescent could coerce the big distributors He said the Music Hall in N. Y. gives a distributor more income from a single picture than the distrib gets in the course of a year from the Crescent group.

The only reason for the buying combine, he continued, was to buy pix a little cheaper. He said this was perfectly legitimate business.

Before the hearing opened the Supreme Court rejected a request from Society Independent Motion Picture Producers that it be permitted to file its brief as an intervener in the case. The court had turned the request down earlier, but SIMPP asked that it reconsider.

Waller told court there is "no independent evidence of conspiracy." He asked that photostatic copies of letters taken by the Government from distributors' files be disregarded.

There was considerable discussion of statement by Tennessee court that "combination" but not "conspiracy" was evidenced. Waller said the secret of Crescent's success was giving "city theatres" to small towns. He asked that the court not uphold the Tennessee order that individual defendants divest themselves of stock in more than one of the defendants' circuits. "There is no logic to this order; it's purely punitive," Waller said.

B'way Hit

Continued from page 1

week by those leaders whose grosses dropped. Only fair business Monday (election eve), was reported, however, but boxoffice activity indicated goodly advance sales.

Two of last week's four legit arrivals abruptly closed Saturday (4) and another brace dropped out of the list, as expected, but the booking situation is still a problem. Managers are very active in producing, even though they are not sure of getting onto Broadway, and those who don't know where their shows will land include at least one well-known showman.

There are some dark houses which could be filled as stopgaps but one such booking failed to go through, other untenanted theatres being slated for attractions within the next few weeks. According to a columnist, "several of the country's ace attorneys are quietly collecting evidence for a restraint-of-trade suit against a Broadway show firm." That may partially explain the booking situation.

New shows which exited were "Sleep, My Pretty One" (Playhouse) and "No Way Out" (Cort), while those which closed as expected were "The Visitor" (Miller) and "Meet A Body" (Forrest). Disaffection of the booking of "Trio" into the Cort, leaves but one opening this week, "Rhapsody," postponed at the Century until Nov. 22 leaving only a revival of "Robin Hood," Adelphia.

Although most Broadway film theatres are on holdover and some shows are maintaining strength, on the whole the tone of business has been offkey during the past week.

Didn't Effect Northwest

Minneapolis, Nov. 7.

Exhibs here are much encouraged by the fact that boxoffice grosses did not fall off more during the hot Presidential election campaign and believe that this fact presages exceptionally good business during the balance of the fall and the ensuing winter.

The drop, it's pointed out, has been much less than during normal Presidential election campaigns, although this has been one of the most bitter ever staged, with numerous big meetings and exciting radio talks and forums.

Most astonishing is that during the past 10 days, with the campaign going into the homestretch and increasing in bitterness and excitement, a vigorous patronage comeback has been in evidence.

Hummel Looks to Paris

Joseph S. Hummel, foreign sales manager at Warner Bros., who recently was named WB managing director for all of Europe, expects to shove off for Paris soon. He's been okayed for transportation and now only needs to have his visa approved by the French government.

Karl G. Macdonald, assistant foreign sales manager, has been named assistant to Wolfe Cohen, recently named managing director for Latin-America, Australasia and the Far East. Macdonald will be stationed in N. Y. while Cohen plans visiting his new territories, at least at the outset.

Both Hummel and Cohen were named in a division of foreign supervision by Warners when Robert Schless resigned as foreign chief. Max Milder was kept in charge of Great Britain; otherwise, the foreign territory was split between Hummel and Cohen.

Galperson, Gain Back to England

Final papers were signed last week in deal for distribution of J. Arthur Rank's (General Film Distributors, Ltd.), British-made films in the Western hemisphere by United Artists. Deal, for seven pictures, was set and announced several months ago. Formality of inking was held back until now. UA also had considered three additional Rank films for release on this side.

Barrington Gain and Dr. Alexander Galperson, representing Rank in the negotiations, return to England within the next week. They have, meantime, also arranged for distribution of one film through 20th-Fox and several minor productions through PRC.

Meantime, Odeon Theatres' general manager, John Davis is back in New York for a business quickie. He came over from London with Gain and Galperson two months ago. Odeon is also a Rank enterprise.

Mexico Exhib Unable To Grant Pay Boost, Rents House to Staff

Mexico City, Nov. 7.

Picture industry here is watching closely the experiment of the employee-operation of Cine Principal, now a second-run cinema. House has undergone many changes in its long operation which started more than 100 years ago. It was a stage house until 1931 when burned out by a blaze. After that, it became a second-run.

When Cine Principal employees struck for a 50% pay hike, Manuel Angel Fernandez, operator, charging business would not permit this increase, made a deal whereby house attaches could run the house. Okayed by the labor board, the employee group is running it on a co-op basis, paying Fernandez a royalty for use of equipment and furniture.

Current London Shows

London, Nov. 7.

"Arsenic & Old Lace," Strand
"Banbury Nose," Wyndhams.
"Bird in Hand," St. Martin's
"Blithe Spirit," Duchess.
"Felicity Jasmine," St. James.
"Happy & Glorious," Palladium
"Honeymoon," York's.
"Jenny Jones," Hippodrome.
"Last Mrs. Cheyney," Savoy.
"Lisbon Story," Stoll.
"Meet Me Victoria," Vic. Pal.
"Merrie England," Winter Gar.
"Merry-Go-Round," Adelphi.
"No Medals," Vaudeville.
"Peek-A-Boo," Whitehall.
"Pink String," Phoenix.
"Private Lives," Apollo.
"Sadler's Opera," Prince's.
"Scandal at Barchester," Lyric
"Sweeter Lower," Ambassadors.
"Three's a Family," Saville.
"This Was a Woman," Comedy
"Tomorrow World," Aldwych.
"Uncle Harry," Garrick.
"What You Mean," Cambrioge
"While Sun Shines," Globe

Aussie Indie Exhibs Win Boothmen's Aid in Fight Vs. High-Rental U. S. Pix

Sydney, Nov. 7.

Australian independent exhibitors have tossed a bombshell among distributors, largely American companies, by getting theatre projectionists to refuse to screen all pictures blacklisted by indies. Independent exhibitors' association has adopted a formula whereby any feature on which the rental has been raised to what they feel is an excessive figure may be placed on the blacklist. As the association's attitude now stands, such blacklist continues indefinitely even though subsequently more reasonable rental terms may be arranged by distribution companies.

Part of the new crackdown by indie exhibitors is said to guarantee that boothmen would refuse to handle such blacklisted product. If carried out 100%, it would mean that U. S. distributors would be unable to get their high rental films, such as "For Whom the Bell Tolls," "Song of Bernadette," "Since You Went Away" and others into subsequent-run houses in country and suburban areas.

Not known yet what will happen should an indie agree to terms for one of so-called blacklisted films, and then find that his regular projectionist would not handle it. However, the trade is inclined to believe that such a boycott of high-rental films would not prove entirely effective.

Aussie independent exhibs have been complaining for months about the proposed terms on these high-budget features. They claim that only normal percentage terms or usual flat deals should apply. Admission prices have been kept in hand by government's price control administration, but apparently this has not prevented distributors from seeking better than normal terms for high-priced product.

Attitude of distribs on such type of screen fare is that the boxoffice appeal of these outstanding films and their production costs justify obtaining higher rents.

'Merry-Go-Round' Clicks in London

London, Nov. 7.

"Merry-Go-Round," which opened at the Adelphi, Nov. 2, was splendidly received. It's a pleasing mixture of Russian ballet and revue, something like Chauve-Souris.

Outstanding success of production is George Lacey, vaude and pantomime comedian, seldom seen in London.

National Circuit Set In Mexico to Battle Yank Chain Competish

Mexico City, Nov. 7.

For the announced purpose of curbing the alleged monopolist cinema activities of William Oscar Jenkins, American exhib, the Grand National Circuit, comprising about 300 houses in Mexico, has been organized here by interests headed by Emilio Azcarraga, operator of two big local cinemas and two radio stations. Four first-run theatres head the circuit which has been incorporated.

Circuit was organized as a result of the row kicked up by Empresa Espectaculos of Tampico over distribution rights to Mexican pictures of its houses and those of Jenkins. National circuit members are obligated to contract product collectively.

FRENCH-DUTCH FILMER IN U.S. ON PARIS DEALS

Jan J. Letsch, owner of Films Orange and Vedis, two Dutch companies with headquarters in Paris, arrived by Clipper from France at LaGuardia Field, N. Y. yesterday (7). Said he was here for month to meet officials of American companies, not having distrib setups in Europe, to try to arrange distribution deals in France and other recently released countries.

Letsch said he and others had been producing films the first two years of Nazi occupation on basis 50% French films and 50% German. B. O. on German films however, showed 75% decline. After two years, he said, he stopped producing films when Germans imposed a licensing system with conditions which he and other producers declined to accept. Some producers who did, he said, are sorry and "are now paying the consequences."

Main condition to which producers objected was German demand of export rights on those films in order to establish foreign exchange with which to buy war material. Since Germans would pay in worthless occupation francs, he says, he and other producers refused to produce.

Anglo-American Lenser Exchange Proposed

Hollywood, Nov. 7.

Reciprocal agreement for interchange of motion picture cameramen between this country and England is under consideration here by International Photographers, Local 659, following a proposal by the British film industry.

Deal would permit English lensers to work in Hollywood and American photogs to accept assignments in the British Isles.

Nicaragua Company To Mexico on Prod. Setup

Mexico City, Nov. 7.

American picture interests already in Mexico and others which may be planning to come here on a modest scale may face competition from others outside the native industry.

Nicaraguan corporation, headed by Gabry Rives, congressman in Nicaragua and former film actor, is here readying a producing outfit, first Central-American to invade Mexico. Rivas claims his outfit will spend $1,000,000 (Mex) on his initial production, using a Mexican story and cast of Mexican players.

French Call Halt To Hollywood Dubbing; Must Be Done Abroad

Hollywood, Nov. 7.

Rush of dubbed versions of Hollywood pictures for the foreign market was handed a sudden check by realization that all French dubbing will have to be done in France if films are to be distributed in that country. Meanwhile, Mexico is reported refusing Spanish-dubbed pictures out of Falangist Spain, and similar restrictions are understood to be under way in other countries.

Hollywood studios are reluctant to discuss the foreign complications but are slowing down their dubbing activities until the situation clears. Metro, Warners, Universal and United Artists have completed numerous foreign versions for distribution in liberated lands.

CZECH FILM INDUSTRY MAY GET A NAZI BREAK

Czechoslovakia may soon find itself possessed of a far more extensive, fully equipped film production unit than the Republic ever could have hoped for before the war.

From accounts the Germans have moved most of their film production to Prague, Czech capital before the war, to keep their studios out of easy bombing range of Allied planes.

Barring wilful destruction of the studios by the Nazis it appears that the Czechs will inherit the most modern, best equipped production facilities on the Continent.

Finland Mulls Dual Censorship of All Pix

Washington, Nov. 7.

Special censorship legislation has been proposed to the Finnish Government by a special film committee appointed last year which just completed its survey.

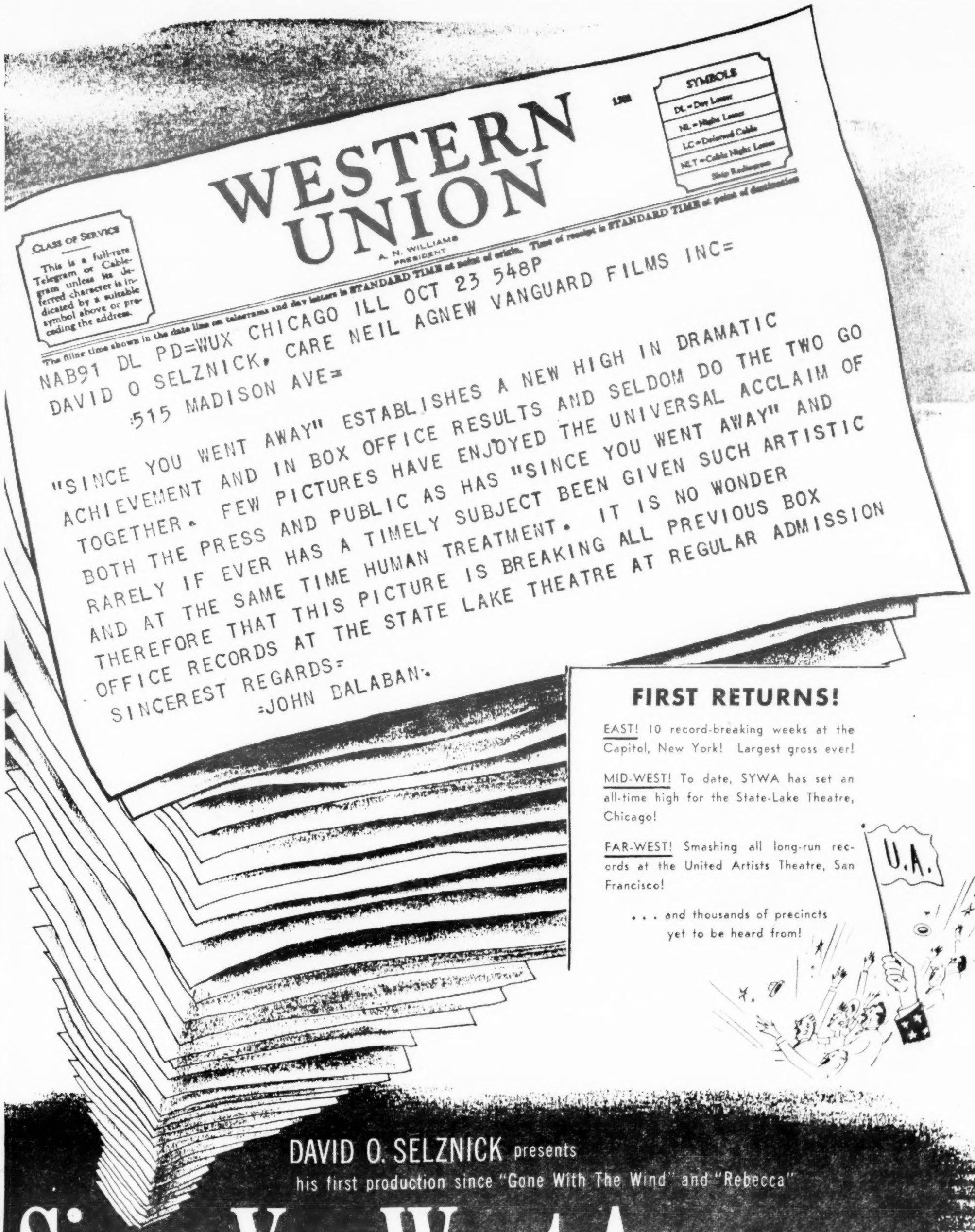
Committee suggests dual censorship—by the government and by the film board. No film could be shown which would contain anything contrary to law or morals, which in any other respect might endanger general order and security or defense, or which would tend to hurt Finland's relations with other nations.

ELECTED!

—BY UNANIMOUS ACCLAIM
THROUGHOUT THE NATION! . . . for

New *Boxoffice* Records!
New *Attendance* Records!
New *Hold-over* Records!
New *Entertainment* Records!

"PLAY TAPS FOR THE JAPS WITH
SIXTH WAR LOAN SHOWMANSHIP!"



WESTERN UNION

A. N. WILLIAMS PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NAB91 DL PD=WUX CHICAGO ILL OCT 23 548P
DAVID O SELZNICK, CARE NEIL AGNEW VANGUARD FILMS INC=
515 MADISON AVE=

"SINCE YOU WENT AWAY" ESTABLISHES A NEW HIGH IN DRAMATIC ACHIEVEMENT AND IN BOX OFFICE RESULTS AND SELDOM DO THE TWO GO TOGETHER. FEW PICTURES HAVE ENJOYED THE UNIVERSAL ACCLAIM OF BOTH THE PRESS AND PUBLIC AS HAS "SINCE YOU WENT AWAY" AND RARELY IF EVER HAS A TIMELY SUBJECT BEEN GIVEN SUCH ARTISTIC AND AT THE SAME TIME HUMAN TREATMENT. IT IS NO WONDER THEREFORE THAT THIS PICTURE IS BREAKING ALL PREVIOUS BOX OFFICE RECORDS AT THE STATE LAKE THEATRE AT REGULAR ADMISSION

SINCEREST REGARDS=
=JOHN BALABAN.

FIRST RETURNS!

EAST! 10 record-breaking weeks at the Capitol, New York! Largest gross ever!

MID-WEST! To date, SYWA has set an all-time high for the State-Lake Theatre, Chicago!

FAR-WEST! Smashing all long-run records at the United Artists Theatre, San Francisco!

. . . and thousands of precincts yet to be heard from!

U.A.

DAVID O. SELZNICK presents
his first production since "Gone With The Wind" and "Rebecca"

Since You Went Away

CLAUDETTE COLBERT · JENNIFER JONES · JOSEPH COTTEN · SHIRLEY TEMPLE · MONTY WOOLLEY · LIONEL BARRYMORE · ROBERT WALKER

DIRECTED BY JOHN CROMWELL · RELEASED THRU UNITED ARTISTS

N.Y. AFRA Code Settlement Marked By Comm'l Code Compromise, Soundmen Get Brushoff, 10% Wage Hike Okayed

A straight 10% wage increase has been granted radio actors, singers and announcers under the new commercial code agreed upon last week by AFRA and networks and agencies. Memorandum signifying the new deal has been approved by all concerned in the east, but will not become final until regional schedules are settled for Chicago, Los Angeles and San Francisco. Actually, since the new AFRA code requires War Labor Board approval, chances are the new contract will not go into effect until 1945. It will be retroactive to Nov. 1, 1944, however.

Meanwhile, AFRA is still confabbing with the networks for the new sustaining code, which has still to be worked out, and with the transcription companies for the new platter contract. Basic demand made by the union on the e.t. code has been for a straight 10% pay hike in all categories.

New ticket approved by AFRA and webs and agencies represents compromise on both sides, negotiators taking the attitude that in a war year it was advisable to recede from demands made in order to avoid a WPB dispute case. AFRA agreed to pass up its demands for additional off-the-line fees and extra commercial pay for sound men. Networks and agencies, in turn, ceded their demands for a three-year contract, signing instead a two-year pact, as well as giving up their demand for a statute of limitations.

AFRA, while not obtaining its demand for billing on half-hour and longer shows, did obtain a clause setting forth the advertisers' intent to give air credits wherever possible. Players feel that the door has now been opened to pursue this point at a later time, question of getting advertisers intent on record being the important thing.

Nets and agencies also agreed to pay per broadcast costume fees of $1 to men and $2.50 to women, these fees including repeats the same day and applying to shows insisting on evening wear; to pay first class travel fees, plus $24 per diem and living costs when travel requires more than 24 hours from home base, with $2 per hour living costs if less than one full day is involved and, wherever possible, to give 72 hours advance notice of hiring on soap opera dates. Employers are also to give at least two weeks' notice of renewal on 13-week contracts. No notice is necessary if options are not being taken up.

Radio Can Sell Self, Nets Decide

Use of radio to promote radio is being pursued by both CBS and NBC this season. Former is taking the 10:15 p.m. spot Tuesday nights to air a radio chatter stanza, aim being to promote CBS shows and personalities. Show has been penciled in to start next Tues. (14). Doug Coulter, CBS program head, assigning the script chore to Jack Hoins and production to Bob Shayon. Hoins is now in the CBS press dept. but will concentrate on the new show.

At the same time, NBC has decided to push its "Radio Reporter" Sunday afternoon chatter show, handled by Ed Herlihy. Show is now aired on WEAF, N. Y., as a local, with NBC furnishing scripts to affiliates and about 15 or 20 of them using it. Now, however, the network, through Bill Hedges, station relations boss, is pushing the show to increase the number of outlets carrying the stanza, a letter from Hedges going out to the affiliates recently.

Hedges' letter, which will be given a followup soon, points out that radio is its own best promotion medium, and states that the "Reporter" scripts are written so they can be aired as a straight quarter-hour program or three separate five minute shows. Letter also states the show is available for sponsorship. CBS approach differs on its promotion program in that the chatter will be fed to the network, web expecting about 80 stations to carry it.

Jeri Sullavan Latest CBS Sustainer Exit

CBS is dropping Jeri Sullavan, songstress, from its sustaining schedule Nov. 17. Gal had been on in the 6:30 p.m. slot daily for about 18 months.

Previously, web took Jack Pepper and Col. Stoopnagle off its sustaining list, Stoopnagle being paid off $400 weekly on a contract running until December. "Fun With Dunn" was another recent CBS casualty.

Kostelanetz To Europe Means Coke Show Off

Coca-Cola advertising execs and toppers at the D'Arcy agency handling the account just about had time to relax after straightening out a difficult situation with the Blue network, over the future of the nighttime "Spotlight Bands" strip on that web, when complications involving the client's other network airers developed.

Decision reached last week by Andre Kostelanetz to make a repeat overseas trek to entertain GIs in Europe, accompanied by Lily Pons (his wife), caught Coca-Cola completely unprepared and, as a result, "Pause That Refreshes," CBS Sunday afternooner featuring Kosty's orch, is being dropped. Inability to obtain a replacement for the maestro on such short notice is the reason.

Program bowout will be timed with Kosty's departure, skedded for early next month. Sponsor is giving up the time, 4:30-5 p.m., as well. Percy Faith, Canadian batoneer, subbed for regular maestro during latter's last overseas jaunt.

Another coke development occurred when the USO postponed a skedded European junket by Morton Downey, sponsored by the soft drink concern on the Blue, 3 p.m., across-the-board, with Jimmy Lytell's orch, Leah Ray, David Ross and a vocal group. It had been planned to continue the airer on platters during Downey's absence, same practice as used this summer when the Irish chirper vacationed in Arizona with one of Coca-Cola's top execs.

Program personnel, it's understood, had waxed a flock of 15-minuters in anticipation of Downey's trek, but, with cancellation announced, program will stick to "in person" performances for the most part. Transportation difficulties were advanced as reason for calling off Downey's trip at the last minute with sked now calling for him to depart in February.

Although all concerned with the "Spotlight" crisis, D'Arcy, the Blue and MCA, which books the bands, report that the situation has been adjusted satisfactorily, it's known that web toppers still are anxious to hypo the strip's rating, a matter which apparently does not worry the sponsor too much. In view of dif-

(Continued on page 44)

Newell-Emmett Building Show to Replace Mercer, Mull Andy Russell, Steele

Newell-Emmett, reversing the current trend of agencies leaning more and more on package shows, has gone into production on its own for the first time with a program auditioned Monday (6) for Chesterfield as replacement for the Johnny Mercer cross-the-board stanza from the Coast.

Show, produced by Larry Bruff and Blayne Butcher, has Andy Russell and Mary Ashworth as singing co-stars, with Ted Steele leading a 22-piece orchestra. Guestar policy also planned, with Jimmy Savo and Marion Hutton used on the audition. Mercer program is skedded to check off the NBC-Chesterfield roster Dec. 8.

'Girls' on Platters Gets 97 Dept. Store Accounts In Toughest Radio Field

With 97 department stores in as many cities now using one syndicated platter program, "Calling All Girls," a new high has been set for use of radio by this type advertiser. Stores, for years, have been one of the toughest fields for radio to crack. At the same time, merchandising tieups made in connection with the program have opened up a new field, that of "teen age departments," for the stores marts, enabling them to strengthen their holds on the kids for future junior miss and housewife purchases.

"Girls," based on dramatizations of features and stories in the similarly named magazine, a subsidiary of Parents mag, started on the air a few months ago with about six accounts. Audience aimed at is strictly the 13 to 16 year old.

Program has made liberal use of film and music guesters, those appearing including Shirley Temple, Virginia Weidler, Gloria Jean, Joyce Reynolds, Benny Goodman and Vaughn Monroe. Ken Lyons scripts.

Stores pay from $16 to $200 per platter, syndication being through Johnny Sinn of the Frederick Ziv office. Price depends on population of the city, with Gimbels, in N. Y. and Philadelphia, reportedly paying the top figure. N. Y. airing is on WNEW. Success of the program in crashing the department store field is credited to the fact that it's gaited to the type of merchandising the stores themselves are familiar with, rather than just a straight pitch on "today's special radio bargain."

S.R.O. On Webs Brings Boom For Indies Via E.T.s

National advertisers, unable to purchase suitable major network time to merchandise their products because of S.R.O. conditions, are turning to the use of hundreds of indie stations throughout the country with added regularity.

Unprecedented boom to the locals blossomed this month with orders going out to these stations from Safeway Stores, on behalf of Nu-Maid Mayonnaise, Edwards Coffee, Canterbury Tea; Gambarelli & DiVito, wine makers, and the Rexall Drug Store chain. Slots bought are regular once-weekly half-hour nighttime niches using topflight network talent on platters.

Revenue derived from these programs, time for which has been purchased at national rates which, naturally, are higher than rates to local sponsors, is expected to result in better programming on many of these stations, not only in the time slots immediately preceding and following these new shows, but in independent station programming on the whole. In at least one instance, sponsor has bought time on more than one independent station for the same time and the same program in one evening.

Gambarelli & DiVito is sponsoring the transcribed series "Melody Vineyards," featuring Ray Bloch and his orchestra, an 18-voice chorus, and including a sketch on Americana. Stanza teed off last Wednesday night (1) in N. Y. on WNEW, WHN and WINS.

Nu-Maid Mayonnaise is sponsoring a musical show, "Tonight at Hoagy's," featuring Hoagy Carmichael, tunesmith; Harry Evans, Hollywood columnist; Larry Keating, and various musical personalities, including Joe Venuti. Stanza tees off in N. Y. on WNEW on Monday (18) in the 8-8:30 p. m. niche. "Rhythm Inn," another musical stanza featuring Ted Straeter and his orch, Kitty Crawford, singer, and Britt Wood, comic, which is to be bankrolled by Edwards Coffee and Canterbury Tea, debuts on the same N. Y. station Wednesday (15) at an undesignated time. Rexall Stores has purchased time on 229 stations throughout the country for a series of regular half-hour shows, starring Charles Butterworth, Robert Benchley and Cass Daley. E. T. program tabbed "Hollywood Time," bowed in last week (2), on WEAF, N. Y.

Loss of 'Parade', 'Kollege', RKO Strip Cue For Personnel Exodus At FC&B

Foote, Cone & Belding, within the next 10 days, is slated to give the axe to several toppers and underlings in the business and production ends of its radio department.

Recent loss of three important network shows including two Lucky Strike stanzas, "All Time Hit Parade" and the Kay Kyser hour, and the RKO afternoon strip, "Hollywood Star Time," is responsible for the personnel retrenchment program in progress at the agency. Known, too, that the loss of the shows will not only affect personnel assigned to these specific stanzas, but producers, writers, directors, et. al., on other radio programs handled by FC&B, both in N. Y. and on the Coast, as well.

Those affected, although they have not been notified of the exit date, are already shopping around for new jobs at other agencies, and several are known to have approached program execs at couple of the networks in N. Y. for jobs.

Status of Arnold Maguire, producer of the RKO stanza, and Paul Phillips, who handled production reins on the Kay Kyser show, are in doubt, but Phillips may be retained by Kyser to pilot that show, a 50 to 1 shot to stay in its same time slot on NBC, Wednesday nights, for a new sponsor when Lucky Strike drops sponsorship.

Tom Hix, who produces the Cities Service program, "Highways in Melody," for FC&B, reportedly was called in by Emerson Foote, head of the agency, last Wednesday morning (1), and given notice. Hix, consequently, began probing around for another post, when, suddenly, he was called back into Foote's office and told he would be retained.

Unstable personnel setup at FC&B has been a matter of trade discussion for several years, and current retrenchment program once again is bringing the problem to the fore.

Continental Can Eyes CBS' 'Report to Nation'

Continental Can is mulling a radio campaign with "Report to the Nation," CBS news dramatization, one of the shows under consideration. Program was recently sponsored by an association of light and power firms. Can company is looking for an institutional type of offering.

Agency is BBD&O which has another client, Pittsburgh Plate Glass Co., also casting around for a network show.

Writers' Guild Looks Ahead To Agency Tussle

Steup of the new council of the Radio Writers' Guild, elected last week, bringing into the fold a more conservative element which had more or less remained aloof from active participation is a prelude to forthcoming negotiations with the agencies this winter for a minimum basic agreement.

Feeling is that with the inclusion of such top coin scripters as Goodman Ace and Clifford Goldsmith, to serve along with Ruth Adam Knight, Kenneth Webb and Norman Corwin as the newly-elected council representation, will endow the Guild with a more solid foundation and strengthen its position in dealing with the agencies. Feeling, too, in some quarters has been that the Guild would weaken its position by placing itself in the hands of the same leadership coterie, with resultant pressure brought on the nominating committee to bring in writers who would not only lend stature to the setup but are recognized as workers.

Named with the five council members to serve as alternates until 1946 were Pegeen Fitzgerald, Carl Bixby, Max Ehrlich, Wade Arnold and Harry Herrmann. Pete Lyon was elected as national president, with Robert Newman named as veepee for the eastern region; Pauline Hopkins, for the midwest, and Sam Moore, for the Coast. Lyon succeeds Lou Scofield.

Holdover council members serving until 1945 include Sylvia Berger, Julian Funt, Robert Lochner and Lynn Stone (John Madigan resigned last year), while holdover alternates include Ed Birnbryer, Robert Colwell, Red Ferro, Ira Marion and Nora Stirling, with latter moving into Madigan's post.

Chi Elects Delegates

Chicago, Nov. 7.

Budget plan to finance long range membership drive plus a general strengthening of Radio Writers Guild voted upon by members of Chi local will be presented by delegates to N. Y. convention Nov. 13-14. If okayed by convention delegates, Authors League of America will be approached to advance to scripters money necessary to finance campaign. Three Chicago Guild reps skedded to attend convention are Pauline Hopkins, Johnny Thompson, and Lou Scofield.

At meeting Wednesday (1), Midwest committee, headed by Dave Peltz and Richard Durham, was appointed to decide final format of Chi Guild's program for upgrading level of postwar script writing, to be presented to regional membership for approval at December meeting.

Seek Stoky Bankroller

Sponsor is being sought for Leopold Stokowski and his newly-formed New York City Symphony, now playing fall season at City Center, N. Y. Stoky, who conducts ork gratis, has agreed to donate his full fee to Center if air contract is Hancocked.

Ork is now operated, as are all symphonies, at a loss, deficits being made up by other Center ventures. Radio contract would make symphonic concerts Center's most profitable attraction.

Kobak's Chance To Post S.R.O. Sign

Nighttime sales picture facing Ed Kobak when he takes over as Mutual's head man, Nov. 20, shapes up as one offering him a tailormade opportunity to step in and demonstrate for his new bosses the technique he used in helping the Blue network hypo billings during the wartime boom.

The web lists seven half-hour periods open, three on Saturday, 9-10:30 p.m., and two on Tuesday, 9:30-10:30, latter segments being tough periods to sell, what with Fibber McGee and Bob Hope as opposish on NBC. Also open are the 9:30-10 slots, Monday and Wednesday. In addition to these open periods, half-hours now occupied by John J. Anthony (10-10:30 p.m., Sun.) and "Stop That Villain" (8:30-9 p.m., Wed.) are opening up early next month when the shows leave the air. Latter segments are good commercial possibilities with strong likelihood either or both may be sold even before Kobak gets himself parked behind his Mutual prexy's desk.

Also on the open time list is the 8:15-8:30 p.m. strip, Mon. through Sat., and two other quarter-hour slots, 10:15-10:30, Monday and Wednesday nights.

By way of contrast, Blue web time available after dark is limited to two 30-minute periods, 7-7:30 p.m., Tuesday and Wednesday, the 10:15-10:30 segments, Tuesday and Thursday, and 7-7:15 Saturday night slot, open at present, is understood to be practically sold with no info forthcoming from Blue sales execs as to sponsor or type of show going in.

Arch Oboler-Greer Garson For Blue's V-E Day Show

Hollywood, Nov. 7.

Arch Oboler is currently rehearsing Greer Garson in a special V-E Day script for the Blue. Web commissioned him to write the show while he was in N. Y. recently.

Radio writer-producer also is testing players for his first Metro film, an adaptation of his radio drama, "Alter Ego." Miss Garson is a possibility for this venture, also.

$60,000,000 SPOT BIZ BONANZA

FCC Seen Straddling on Tele Cueing Swift Expansion After War With Set Obsolescence Remaining Headache

Washington, Nov. 7.

It now looks as though the FCC, which wound up its month-long spectrum hearings on Thursday (2), will straddle the television allocations issue. It's considered in some authoritative quarters as a virtual certainty that the FCC recommendations to the State Dept. will, in effect, be interpreted by the "tele now" proponents as the "green light" for an all-out promotion aimed at dumping on the market, immediately the opportunity presents itself, thousands of sets geared to the lower frequencies.

Burden of the decision is resting in the laps of retiring FCC chairman, James L. Fly, and engineer-Commissioner E. K. Jett, who, almost alone of the commissioners, have been absorbing all of the technical ramifications involved in the assorted bids for space in the spectrum. There appears every indication that the FCC's report will be ready on, or even before, Nov. 15, the date that Fly steps down as chairman, with the State Dept. reportedly anxious to have the recommendations wrapped up by Dec. 1 in preparation for the calling of the Western Hemisphere Conference to be held in Rio de Janeiro next Spring. While some commissioners, it's reported, favored holding off until Dec. 1 on the report, Fly expressed his anxiety to conclude the presentation before he vacated his FCC berth.

Since it's now regarded as a foregone conclusion that the FCC will turn a cold shoulder to CBS' pitch for moving upstairs in the spectrum, what's considered in some quarters as of paramount importance is just how definitive the commission chooses to be in the handing down of its allocations recommendations. In other words, it's felt that the FCC is faced with the responsibility, in view of the fact that its report may cue the "come on" sign for the

(Continued on page 48)

FDR Jumps Gun

CBS found itself offering plenty of apologies to its listeners Thursday night (2) after Bill Henry, in the Johns-Manville 8:55-9 news slot tossed out a CBS plug and told dialtwisters to "stay tuned to this station" for President Roosevelt's speech at 9:30.

The idea was good—except that FDR went on immediately following Henry at 9 o'clock.

Webs Had to Be Argued Into O.K. For Dem B'cast

Democratic National Committee had to hurdle plenty of opposition before getting final clearance for the Election Eve (6) 60-minute four-network show with its three-way hookup from the Coast, N. Y., and the Hyde Park-Preident Roosevelt finale. For a while it looked as though the entire thing would be cancelled, with the major web toppers arguing that the script ran counter to network policy of permitting dramatic formats for political airings.

Dems' show was produced by Norman Corwin, with Robert E. Sherwood headlining the staff of scripters and highlighting such celebs as Humphrey Bogart, Judy Garland, etc.

Matter was cleared up at a joint meeting of the network biggies last Friday (3) in the NBC board rooms in N. Y., attended by prexy Niles Trammell and Frank Mullen for NBC; Miller McClintock and Ted Streibert, for Mutual; Frank Stanton and Doug Coulter for CBS, and Chet LaRoche for the Blue, with Paul Porter and Leonard Reinsch sitting in for the Dems. Latter argued that the format, as set up for the hour show, not only made for good radio, but definitely remained within the scope of network regulations in that it steered clear of fictional trappings and dealt with realistic problems.

CBS remained adamant in its belief that the script as submitted ran counter to network policy but, in view of the fact that the other nets agreed to go along, also fell in line rather than snafu the four-web setup.

"We betlieve that the special lyrics in the Democrats' election eve script constitute a dramatic approach and as such go beyond the CBS policies regarding political broadcasts," said veepee Frank Stanton. "But in view of the fact that the other networks have expressed a willingness to carry the program, Columbia has decided it will not insist on its position in this instance."

'Time to Smile' Also Has Reason

NBC-Young & Rubicam and Bristol-Myers are finding plenty time to smile over the manner in which Eddie Cantor Wednesday night 9-9:30 show has been withstanding that heavy competition over the past five years.

There's been a flock of shows on the opposition nets in the same time segment since 1939, but the Cantor "Time to Smile" stanza, taking on something institutional in character, has resulted in a sequence of exits of rival programs. Opposish to Cantor on CBS over the past five years has included Fred Allen, Lionel Barrymore, Bob Burns and Shirley Temple in the "Junior Miss" series.

Latest bowout from the CBS Wednesday night slot is Frank Sinatra, whose Vimms show moves over Nov. 20, to the Monday night slot being vacated by the Joe Howard "Gay 90's" program. Latest to buck the Cantor stanza will be the Colgate "Inner Sanctum" airer, moving into the Wed. CBS segment, but the mystery format will be discarded after the first of the year, with a show along big production lines shaping up to counter Cantor audience pull.

Vacation Schedule For CBS Foreign Staffers

Guy della Choppa, CBS director attached to the overseas radio operation out of London and Paris, arrived in N. Y. Monday (6) for a two-week visit before resuming duties in Europe.

Davidson Taylor and Jerry Maulsby, CBS program department execs working under William S. Paley in Paris, are expected in N. Y. soon for holidays.

Familiar Sat. Eve. Post Characters on Market As Air, Tele Package Shows

Flock of Saturday Evening Post standbys, including such faves as William Hazlitt Upson's "Mr. Botts"-tractor series; Guy Gilpatric's "Mister Glencannon," Philip Wylie's "Des and Crunch," etc., have been adapted as radio package shows and are currently being peddled by the American Radio and Television Co., new outfit with headquarters in N. Y. Company also is lining up package shows for video presentation.

In addition to the Satevepost combo, American Radio and Television Co., which is headed up by Martin Stevens, has also packaged a "Tom Sawyer" and "Huck Finn" program.

SOAPS, PIX TOP COIN SPENDERS

By GEORGE ROSEN

Advertisers who are finding that the spot sales technique is paying off plenty in sales dividends will toss upwards of $60,000,000 into radio's coffers this year, it's estimated. Those one-minute, two-minute, five-minute, etc., capsule productions and variegated gimmicks constitute radio's big bonanza this year, and those rose-tinted spots before the eyes of the agency men and broadcasters spell unprecedented coin that, it's generally agreed, probably will carry over next year as well on the basis of new biz, renewals, etc.

Big and small advertisers alike have been climbing aboard for the spot rides on the air this year in increasing numbers, with the move toward radio inspired principally by the newspaper shortage. But they're sticking because of the concentrated selling pitch which, many clients avell, have hypoed product sales up to 300%.

Just as the nighttime availability situation on the major networks has created an SRO jamup of long standing, radio has little choice time remaining on the roster for spot sales, which has resulted in increasing demand for Class B, C and D time. It's not only the Colgates, the Lever Bros., the Pepsi Colas and top soap, food and beverage accounts that have created the harvest, but the capsule spot shows have proven the answer around the country to the "poor man's" prayer.

It's estimated that of the $60,000,000 being expended on spot business this year, approximately 85-90% is spent for air time, with the remaining 10-15% on production, etc. Ruthrauff and Ryan agency continues out in front again this year on top billings, with an estimated $5,000,000 to $6,000,000 in spots being handled by that agency. R&R recently completed a $750,000 campaign on behalf of Lifebuoy and, through the same agency, George Washington Hill, of the American Tobacco Co., was expending $1,000,000, principally on behalf of Pall Mall ciggies, prior to his all-out campaign on behalf of the new Jack Benny-Lucky Strikes program, which cued a de-emphasis on the spot campaigning. Lever Bros. have been the top spot spenders on the agency's roster, with G. W. Hill second. G. Washington coffee and Presto-Lite Batteries have

(Continued on page 48)

Comics Burn Over 'Shuttle Scripters' Spreading Selves Too Thin, Press For Return to 'Single Standard' Status

There's evidence that the comedy writing situation, which has resulted in the gag scripters doubling and sometimes tripling on different shows, eventually may provoke a minor rebellion among stars on top network shows. Some of the latter are already doing a burn and have expressed themselves in no uncertain terms over the situation.

Not that they mind so much the scripters being in the driver's seat and reaping unprecedented coin, but they're plenty alarmed over the possibility that the writers, in spreading themselves over too many shows, may "kill the goose that laid the golden egg," as one top comedian put it.

One of the leading comedians on a major network blames the situation on the agents representing the writers, claiming "they're the boys who are snafuing the standards of radio comedy" by pacting the scripters to two, three and sometimes four shows in order to take in the coin and take advantage of the dearth of comedy writers. The comedian contends that unless there's a return to the status where a scripter identifies himself exclusively with a single show and expends his full energies to achieving maximum results, both writers and comedians will suffer immeasurably by it, with perhaps irreparable damage done before the situation is remedied.

Present condition in some circles is seen as inevitably cueing a demand by stars that the scripters be pacted to an "exclusive," a move that has already been initiated by at least two of the top air shows that heretofore have been relying on writers shuttling from one program to another. But whatever the solution, the writer stands to come out on top.

It's also argued that, with guester price tags continually zooming, the only answer to combating the guest booster need lies in more solid scripting so that a show needn't rely on the intro of outsiders to provide a hypo.

'Croupier' La Guardia

N. Y.'s Mayor Fiorello La Guardia, long an anti-gambling crusader, both in words and action, fell victim to the take-a-chance urge last week.

Incident occurred during the non-partisan political stanza, "Keep The Record Straight," on the city-owned station, WNYC. In lining up order in which party spielers were to talk, the "Little Flower" tossed coins, with the speakers calling the turn.

What D'Ya Know, John J. Anthony's Got a Problem

Mutual is slated to lose three major accounts at the end of this month, biggest slab of departing biz being the John J. Anthony agony airer for Clark's Candy. Sponsorship of the show ceases, both on WOR-MBS and WMCA, N. Y., which owns the program, after the Nov. 26 broadcast. Show airs Sunday nights at 10 for 45 minutes.

Also scramming this month are Dubonnet's "Stop that Villain" (29) and Emerson Radio's "Can't Take it With You," (19). Latter show, through the Weintraub agency, was headed for the rocks about five weeks ago, but the cancellation was cancelled to allow a further trial period. "Villain" is being forced off the air by a real-life villain, shortage of vino.

Departure of the Anthony bleeding-heart stanza is said to have been preceded by a hammer and tongs battle between Anthony and Walker & Downing, the candy company's agency. Anthony is said to have insisted on a non-cancellable 52 week deal, to which the agency made like it couldn't hear. Subsequently, it's stated, when Anthony was willing to accept the customary 13 week op-

(Continued on page 48)

'Info'-Heinz Set Renewal Confab

Confabs on renewal of "Information Please" between H. J. Heinz and Dan Golenpaul, owner of the show, are scheduled for this week. Golenpaul's contract with Heinz expires Feb. 15, 1945. Sponsor has no option for renewal.

"Info Please" was sold to Heinz in February, 1943, on a one-year deal, with an option for another year, Golenpaul refusing to sign a longer ticket than that. Confabs with Heinz resulted from offers from other accounts.

Show sells for $10,000 weekly, and has a current Hooperating of 10.5.

MILDRED FENTON'S OWN OFFICE; QUITS TED BATES

Mildred Fenton, asst. to Tom Revere at the Ted Bates agency, is leaving to open her own freelance scripting, show-packaging office. She's skedded to check out about Dec. 1.

Miss Fenton has been in charge of the agency's script supervision and daytime serials, including "The Open Door" and "Their Changing World" programs. She was with Bates agency for past four years.

PHILLY CLEARS DECKS

Philadelphia, Nov. 7.

WPEN has received written okays from all its sponsors relinquishing their time on V-E Day so that news and other public service programs may be held during the entire day.

Same procedure undoubtedly will be followed by all Philly broadcasters.

Web Billings Continue to Skyrocket With $185,000,000 in View for 1944

On the basis of the $140,000,000 already racked up for the first nine months of the year and the consistent manner in which the four major networks have topped the $15,000,000 mark monthly, there now appears every likelihood that the gross billings for 1944 will skyrocket to approximately $185,000,000. That exceeds by a wide margin all previous expectations and reflects the continued SRO biz and the "waiting in the corridors" for time spots.

September's estimated billings of $15,608,522 represents a 19% increase over the time sales for the same period last year, with CBS again out in front with $5,373,075, and NBC a close second with $5,117,304. As was the case last month, percentage increase for the 30-day period over last year's figure puts the Blue, with its $3,573,654, way out in front with 54%.

On the cumulative side, the total billings for the nine-month period hit $140,222,092, representing an increase of 30% over last year's figure of $108,678,223.

NETWORK GROSS TIME SALES

(Estimated)

FOR SEPTEMBER

	1944	1943	Pct.
Blue	$3,573,654	$2,336,992	+54
Columbia	5,373,075	4,932,741	+9
Mutual	1,539,489	1,153,503	+34
NBC	5,117,304	4,684,790	+9
	$15,603,522	$13,108,026	+19

FOR FIRST NINE MONTHS

	1944	1943	Pct.
Blue	$28,874,384	$19,016,243	+51
Columbia	50,192,384	41,482,677	+21
Mutual	14,473,942	9,350,487	+54
NBC	46,681,382	38,828,816	+20
	$140,222,092	$108,678,223	+30

NBC's Vet-GI Auditions Click, Rush Of Applicants Cueing Expansion

Although only in operation two weeks, NBC's auditions for GI's and veterans has developed into a much larger project than the network originally envisioned. Not only has the number of applicants necessitated setting aside additional audition time each week, but rather than being a strictly post-war project, as figured, it's become a strong possibility as a medium for vets obtaining immediate employment.

Calibre of talent displayed by the servicemen, both present and ex-GI's, has been unusually high. So far, NBC has tested 60 men, with 20 receiving ratings as warranting immediate employment by web affiliates. Average audition ratio, rather than this 3 to 1 percentage, runs about one out of 10 or 15. Idea originally was to give successful candidates certificates attesting to their ability, these in turn to be given to their home NBC stations when military service ended. But because most of the men, about two-thirds, have already received discharges, NBC has wired their local outlets recommending they be hired now. Time hasn't permitted replies as yet, but NBC is confident job replacements will result shortly. Vet talent uncovered so far includes singers and spielers.

NBC received a terrific reaction on the plan, applications coming in from a majority of the states. Highly significant is that many of the applicants already indicate job trouble, many even asking for financial assistance to come to N. Y. While NBC isn't advancing such aid, it may, as a result of the wide interest shown, expand the plan to some of its owned and operated stations. First cities mentioned for expansion are Washington, Chicago and Hollywood. Factor which may determine expansion of the service is whether the high percentage of usable talent continues to crop up.

Also significant, from the rehabilitation angle—which grows in national importance daily—is the frequently expressed desire to get into radio and television. Men view them as booming and prosperous postwar fields.

Number of applicants has been so large that NBC has had to give additional time, on Wednesdays, to the original Saturday morning hours first scheduled. Operation will now cost NBC more than figured. Web assigns its top men to coach and audition the candidates, as well as giving each man a recording of his tryout. Interview staff, as well, had to be increased.

George Maynard, himself a veteran, is handling the process for NBC.

CBS Divides Supervisory Setup in Music Division; Larry Puck Stepping Up

In line with the trend toward amplification of the program supervision system among networks, as pointed up in last week's (1) issue of "Variety," Doug Coulter, veepee in charge of programs at CBS, has revealed a redistribution of the supervisory functions in the music division.

Whereas in the past James Fassett was exec supervisor of the division, it's now split into two sections, with Fassett taking over the serious music and Larry Puck stepping up as supervisor of light music. In addition to overseeing the pop music setup, Puck will continue as talent scout for CBS.

Under the expanded supervisory setup, Bill King, who handles the Philharmonic and the Olin Downes Sunday afternoon sustainer, will report to Fassett, as will Oliver Daniel, who handles the music shows on "School of the Air," while Bill Brennan reports to Puck as do others handling lighter music programs.

Philadelphia.—Two new additions to WPEN announcing staff are Dan Parker, formerly of WIBG, Philly, and Todd Branson, formerly of WJW, Cleveland.

Elgin's All-Star Cast For Thanksgiving Day Show Topped by M'Arthur

Chicago, Nov. 7.

General Douglas MacArthur has beeen set to head up the two-hour-long Elgin show on Thanksgiving day afternoon via short wave from the southwest Pacific, according to Tyler Davis, Chicago radio director of J. Walter Thompson. Deal was set with General MacArthur after the War Dept. agreed to the broadcast subject to the General's o.k.

Final lineup on the show includes Don Ameche, m.c., Bergen and McCarthy, Ken Carpenter, Frances Langford, Spike Jones and City Slickers, Ed Gardner, Elsie Janis, Alan Jones, Susanna Foster, Lina Romay, Falstaff, Charioteers and Lou Silvers and orchestra.

Program will be short waved to American armed forces all over the world.

Nash-Andrews Sisters Show Set for Dec. 24

New Andrews Sisters show for Nash-Kelvinator on the Blue network bows in Sunday afternoon, Dec. 24 (4:30-5) from Hollywood. Jive trio will be supported by Vic Schoen's orch, same crew that background most of the gal's record dates, and will have George "Gabby" Hayes for comic relief. Latter is active in celluloid horse operas as laugh foil teamed with various male stars. Show also will use name guests.

Re-entry of Nash into network picture breaks a layoff dating back to 1938 and is cued to postwar market and hoped for retooling to allow manufacture of refrigerators and other household goods. Agency is Geyer, Cornell & Newell.

GI PARODIES SHOW

"Parodies Lost," stanza featuring armed-forces versions of the lyrics of old songs and new, tees off on WNEW, N. Y., Tuesday (14) in the 7:45 to 8 p.m. slot, once weekly.

Mrs. Ed Murrow, Back From Britain, Hails Radio, Show Biz Amity Contribs

Another revealing chapter in the saga of British-American postwar relationship with radio and show biz in general as prime factors in cueing the inevitable "One World"—"Hands Across the Sea" understanding is pointed up by Mrs. Edward R. Murrow, wife of the CBS war correspondent.

Mrs. Murrow is back in this country from London, with her husband also skedded to check in soon after a year-and-a-half-of battle coverage including bombing missions, paratroop invasion junkets into Holland, etc.

Not generally known is the fact that Mrs. Murrow is herself an accredited CBS war correspondent, covering evacuation hospitals, etc. She was last on the air during the summer at the height of the robot bombings, but subsequently stepped into a special assignment job for U. S. Ambassador John G. Winant which kept her off the air.

How the day in-day out British contact with the thousands of GI's from the U. S. has developed a desire among the Britons for a deeper understanding and appreciation of American customs, modes, etc., with BBC stepping into the picture via a series of courses on American history, geography, etc., channelled into all schools, was revealed by Mrs. Murrow. BBC, she pointed out, is doing a bangup job in fostering this better understanding of the average American guy. While she didn't actually broadcast for BBC, Mrs. Murrow played a prominent role via the furnishing of American background, etc., in preparation of the radio courses.

Similarly, Mrs. Murrow sees a keener appreciation of Yank humor on the part of Britons in general and vice versa stemming from the flock of American entertainers taking the wartime overseas routes with the GI's also responding to the British tempo.

FRANK FAY'S GUESTER AN AUDITION AS WELL

Frank Fay guests on the Edgar Bergen-Charlie McCarthy Chase & Sanborn show Sunday (12). If he clicks in the spot there's a possibility he will remain on the program for a run.

Bergen's show is currently originating from N. Y. It returns to the Coast in a few weeks, then shifts eastward again later in the year.

Va. Dept. Store Bounces Henry J. Taylor After 'Too Much Dewey' Beefs

Lynchburg, Nov. 7.

Political campaign backfired on the Millner department store here which had been sponsoring the Henry J. Taylor newscasts aired by the Blue network.

Complaints that Taylor was throwing too much weight on the Dewey side caused the store to cancel its contract and publish a half-page apology and explanation in the newspapers. Said as a corporation it couldn't afford to take sides and that it was not trying to shape political opinions of its employees or the public.

Understood Republicans attempted to buy unexpired Taylor time but store refused to relinquish it for fear public might continue to believe it was sponsoring the commentator.

Frank Stanton Host For CBS Managers Confab

CBS station managers converge on N. Y. Nov. 9 and 10 for the regular fall session, with veepee Frank Stanton playing host.

Managers will huddle with operating heads of the various departments on station operations.

WBBM thanks Esquire for telling the world how good our Jimmy Hilliard is . . .

BY PAUL EDUARD MILLER, JAZZ EDITOR, ESQUIRE, NOV. 1944

a stu... ...ptions is as yet not
as Henry L. Me... the thing said, but the manner of
wistfully back in the Coolidge saying it, an affair of instrumen-

ON THE EDGE OF THE CLEF

I MAKE an unhesitating recommendation: listen to Jimmy Hilliard and his orchestra on the program which emanates from WBBM, Chicago (CBS, Tuesdays, 11:30 p.m., CWT). Not only is his group one of the best full-sized jazz orchestras in the country today, but what is all the more remarkable, it is a staff band of studio musicians *par excellence*—musicians who can and do play good jazz. The striking, full-bodied arrangements are by Hilliard himself, and both the section and solo instrumentalists maintain a high level of performance with gusto and feeling.

To be sure, this is big-band jazz, but as I have publicly stated many times before, I do not subscribe to the notion held by the so-called purists that all big-band jazz is anathema, or more correctly, not jazz at all; nor to the opinion voiced by the so-called modernists that small-band jazz styles represent a regression to the less artistic past of jazz. I find great heights of the true jazz spirit expressed in both groups, and when I find it that way I do not hesitate to express myself without regard to schools and controversies that happen to be raging at the moment.

It is significant, however, that jazz is no stranger to Jimmy Hilliard—I mean the kind the purists call jazz. He has a keen ear for it, developed not only by playing it himself, but by engaging in and listening to jam sessions during the '20's when they were strictly private—for and by musicians. It is further significant that he has scored excellent arrangements for some of the nation's top jazz bands: indicating that his schooling and knowledge have been diverse.

Five great soloists spark the band: they are easily the equal of the name sidemen acclaimed by jazz fans, and I believe that if they played jazz night after night in a dance band, they would be recognized as great; they would become known and talked about, and would acquire that extra intensity of feeling for jazz which is so essential to greatness in jazz. I commend to your special attention, then, the work of clarinetist Maurie Bercov, trombonist Ford Canfield, tenorman Dean Schaeffer, pianist Sid Nierman and trumpeter Rocky Casiello.

Half the H... fortunately, i... inconsequenti... isms by othe... If I had my ... half hour to ... tell them: thi... I wonder if ... rector and ex... hint? —PA...

cha... whole... cians. and no... say, an... choly... teniv... tel... thin... of co... new t... jazz h... stalene... even... be... re... Li... La... ben... Wi... to ha... least... sees... exe... (in ... hypne... Th... qual...

Hilliard

Casiello

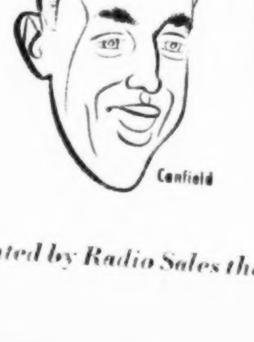
Bercov

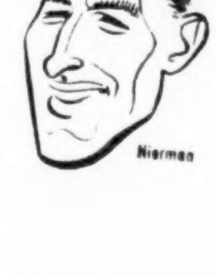
BUT did you know

1 That Jimmy Hilliard's jazz section is only a part of an organization of 55 musicians, arrangers and vocalists at WBBM?

2 That these 55 musical artists are only a part of the 94-member *showmanship* department that has won for WBBM the name "Chicago's *Showmanship* Station?"

3 That advertisers for 19 straight years have recognized WBBM *showmanship* by buying more total time on WBBM than on any other Chicago station?


Canfield


Nierman

Schaeffer

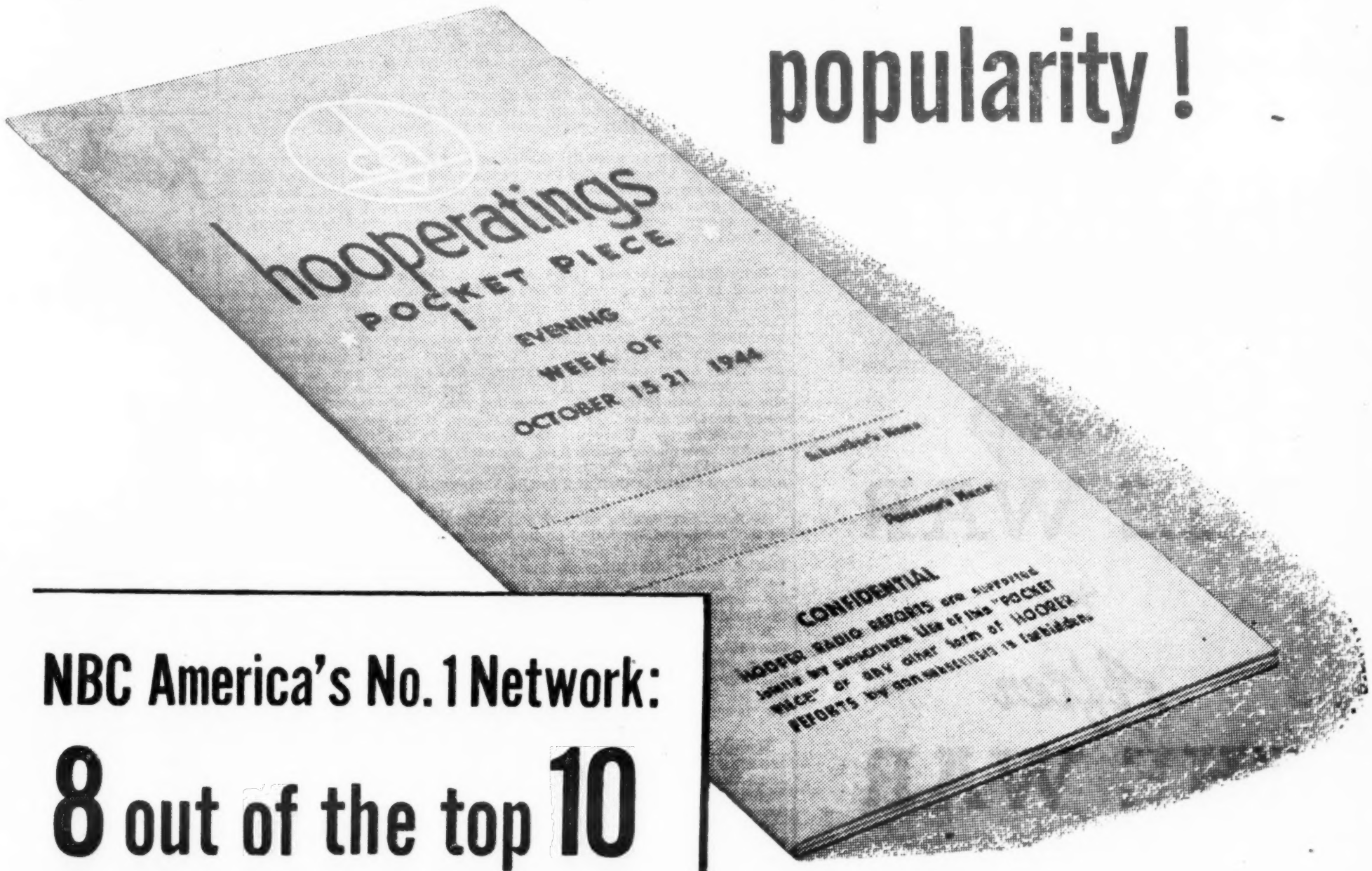
WBBM
CHICAGO'S
Showmanship Station
50,000 Watts · 780 kc.
COLUMBIA OWNED
CBS

Represented by Radio Sales the SPOT broadcasting division of CBS

FIRST REPORT

on NBC Parade of Stars

popularity !



NBC America's No. 1 Network:

8 out of the top 10 programs on the air

No other network has more than 1 of the top 10

National Broadcasting Company

America's No. 1 Network

A Service of Radio Corporation of America

WMCA Case Still On Fly Agenda

Washington, Nov. 7.

Despite the fact that James L. Fly will sever his connection with FCC, Nov. 15, he remains subpoenaed to testify before the Lea Committee when hearings on the WMCA-Flamm case resume Nov. 21, John J. Sirica, committee counsel, said today (Tues.).

Sirica indicated that the hearings would be hot ones, probably running anywhere from several days up to three weeks. Most FCC commissioners are expected to testify, as well as T. A. M. Craven, former member, who also is on call.

Case was first aired before the Lea Committee last February, at which time Donald Flamm charged he was high-pressured into selling the station to Edward J. Noble for less than he would have been able to sell it to someone else.

Hearing chopped off in the middle, with charges from Republicans on the House Committee that the Administration had exerted pressure to throttle the sessions. At the same time, the FCC was never given opportunity to tell its side of the story. The reason given, when the probe was stopped, was that Flamm's WMCA suit was pending in the New York courts.

If the hearing goes wide open this time, and there appears to be no reason why it should not, the array of witnesses will be a fancy one.

BEATRICE KAY PACTED FOR P&G'S 'GASLIGHT'

Hollywood, Nov. 7.

After considerable haggling, contracts were finally signed with Beatrice Kay to head Procter and Gamble's "Gaslight Gaieties," which tees off next Saturday night on CBS. Charles Winninger, originally in setup, won't be available until next month, and it's unlikely he will join the cast.

Al Rinker produces for the Biow agency.

Bill Hardey (Gay 90's) To Produce Vaude Unit

Bill Hardey, operator of Bill's Gay 90's, N. Y. nitery, will produce a vaude unit enlisting old-timer talent that has appeared at his bistro and also on his WJZ air show, "The Good Old Days."

Unit will carry 30 players and, according to Charley Allen, who is handling deal for Hardey, asking price will depend on calibre of name talent. During the past 14 years the nitery has operated, Hardey has played many name acts and is trying to corral many of them for the unit. Understood Blanche Ring and Tess Gardell (Aunt Jemima) already have been signed.

Inside Stuff—Radio

Ralph Edwards' latest stunt on "Truth or Consequences" will cost him about $3,000, but he figures it well worth while from the publicity angle.

Gag involved "burying" $1,000 in silver dollars in an empty lot in Holyoke, Mass., the grand supposed to have gone to one Rudolph J. Wickel, of Verona, N. J., a contestant on Saturday's program (4). Edwards had had a running gag for some time, asking each studio audience if "Mr. Wickel was in the house." He picked the name out of a hat. When a real-life Wickel did show, Edwards introduced a prop legacy in the way of the buried money, sending the contestant up to Holyoke by train to locate it.

Long before Wickel reached Mass., however, Holyokels turned out by the hundreds, many of them women in nightgowns, to dig for the grand. It was an angle Edwards hadn't counted on, even though care had been exercised in stashing the scratch deep under a bench. A native son, Joseph E. Roy, a carpenter and recently in the Army, found the money and under law is entitled to keep it. Wickel will get $1,000 consolation money Sat. (11). Other $1,000 represents expenses.

Holyoke authorities had given their okay to the stunt in advance and Mon. (6) it was announced that the corner lot is to be made into a park named after Wickel. Edwards will do a non-broadcast show in the town Nov. 13, proceeds to pay the cost of converting the lot into a park.

Annual poll of readers taken by Bob Stephan, Cleveland Plain Dealer radio editor, named Bing Crosby the U.S. favorite radio personality. Results were published Sat. (5). Dealer's poll is the oldest of its kind.

"All-America Radio Eleven," as voted by Stephan's readers in Cleveland, and 108 other Ohio cities and towns, ran: Crosby, Bob Hope, Edgar Bergen, Kate Smith, Frank Sinatra, John Nesbitt, Tom Breneman, Fibber McGee (Jim Jordan), Hal Peary (Great Gildersleeve), Lionel Barrymore and Eddie Cantor.

Shows voted favorites in various categories included, "Kraft Music Hall" (variety); Guy Lombardo, dance bands; Bob Hope, comic; Lowell Thomas, newscaster; "Lux Radio Theatre," drama; "One Man's Family," serial; N. Y. Philharmonic Symphony; Andre Kostelanetz (lighter music); John Charles Thomas (classical singers, male); Lily Pons and Dinah Shore, top femme singers, classical and pop; "Information Please"; "U. of Chicago Round Table" (education), and "The Army Hour" (war series).

Henny Youngman tossed a bouquet at Milton Berle Mon. (6) for the latter's pinch-hitting act last week when Youngman's father died. Berle, at the last minute, subbed on Youngman's Raleigh cigaret show. Occasion Monday was a luncheon tossed by the Radio Executives Club at the Roosevelt, with Berle, Youngman, Harry Hershfield and Jimmy Savo as guesters.

Youngman told the radio folk that despite the so-called Berle-Youngman "feud," Berle not only volunteered in the emergency but refused to accept pay.

Similar point was made by Youngman in a letter to "Variety," reading, in part, "May I be permitted to express a word or two in praise of Milton Berle. In gayer moments, he and I were supposedly feuding...but in my hour of grief he volunteered to substitute on my radio program. . . . A friend in need, and this is no time to be concerned about being corny, is a friend indeed."

Betty Buckler, one of "work horses" at Benton & Bowles, had long wanted to be a producer. When Procter & Gamble bought "Glamour Manor," half-hour mixture of comedy and audience participation across the board, "Bucky" made her pitch. Walter Craig, B&B's radio headman, grudgingly yielded on the score that it would be too much of a load to produce five programs a week. Not only that, but she insisted on also continuing her duties as office manager. Craig finally gave in, but made her a sporting proposition. If the double duty made inroads on her health she would have to chuck the production stint. Craig made her weigh in every morning and set the scale at a figure. If she dropped below it the jig would be up. Last week the beam barely touched the control and "Bucky" gave up her plucky fight. Probably it's just as well, for "Glamour Manor" will probably be moved to New York where it's easier to pick up an audience at noon than at 9 a.m. in Hollywood.

Writers' War Board's latest (Nov.) bulletin tosses out a couple of duds in its "bomb-load" appraisal of air shows (maximum load is five bombs) at the Harry Hershfield-Joe Laurie, Jr.-Senator Ford "Can You Top This?" NBC Saturday night program. Board comments that: "Ad-lib joke-telling contest, sponsored by Colgate's, frequently accentuates racial and national differences and (however innocently meant) tends to hold minority groups up to ridicule."

Board allocates three bombs to Raymond Gram Swing for "consistently presenting a clear, penetrating, careful and unbiased interpretation of the news, contributing toward better informed public opinion, and thus, to healthier democracy and lasting peace." "Radio Newsreel," the Mutual and WNYC, N.Y., show, recorded from BBC shortwave, rates two bombs for "bringing the war graphically to the listener."

Horace Heidt will broadcast from the Pantages theatre during his Hollywood stay due to a smart manipulation by N. W. Ayer's Coast radio head, Herb Sanford. When Heidt beefed at doing his show from the Blue's Highland ave. studio, it was up to the net, or the agency, to keep him happy. Sanford struck up a deal with Rodney Pantages that not only placated Heidt but will prove a boon all around. Theatre, located just off Hollywood and Vine, has seating capacity of 2,800 and a large stage. In addition to getting the house for free, Sanford also wangled 250 ducats for the broadcasts, which allow ticketholders to sit through two pictures. It's a good deal for the theatre, too, as it provides two free stage shows Mondays when trade is light.

Offstage character on a recent "Fibber McGee and Molly" show was identified as "Harold Bock," character being introed as a boy friend of Alice Darling (Shirley Mitchell) the McGee's star boarder. Bock, in real life, is NBC's press head in Hollywood. Script described him as giving Alice a standup and being a "hasty fellow."

There's been a lot of that sort of strictly inside gagging on the air lately, Ozzie Nelson recently introducing two characters as "Mr. Hooper" and "Mr. Crossley." Practice is always good for a trade laugh, even if less hep listeners are apt to be a bit bewildered.

Mary Jane Kroll, recently resigned as director of women's programs at WABC, N.Y., is offering "Coverage by Kroll," a writing on order service, to women's programs, interview shows and shows featuring human interest spots. A former newspaper woman, Miss Kroll worked on "Women's Page of the Air" (CBS); the Isabella Manning Hewson series and was program head of WNBX, Springfield, Vt., before going out on her own.

Deal between Martin Block and Chesterfield for his three-a-week CBS series calls for the account to buy that number of quarter hours on WNEW, N.Y., Block's home station. Nights the Chesterfield show is on CBS, Block does his "Make Believe Ballroom" from a web studio. Since the network air time is 7:15, when Block's supposed to be on WNEW, he transcribes the indie shows in advance.

Transradio is offering a new type news service called Edex. Consists of special services, on an 18-hour-a-day basis, slanted for specific radio use. Categories include services especially provided for commentators, sportscasters, news and feature editors and station execs.

CBS is paying off Col. Stoopnagle (F. Chase Taylor) at the rate of $400 a week, comic's sustainer having been cancelled because of time situash. Contract runs until the end of December at $400 weekly.

Critics Lead With Chins In Pitch for Air Time, 3 New Filmers on Block

Number of shows based on preferences of film, radio and drama critics now making the rounds. One is "Critics' Choice," with Joseph Cotten as m.c., and featuring various players doing bits selected by a board of the hatchet men.

Another show has Ben Gross (N. Y. Daily News radio columnist); Bob Coleman (N. Y. Mirror drama ed); Irene Thirer, (N. Y. Post film critic) and Sid Skolsky. Program is tabbed "Best of the Week." Also available is "Challenge to the Critics," on which songs and scenes from hit plays and pix are reenacted, a board of critical experts being challenged to identify them.

Despite current film biz antipathy to radio, new prospects starring Edgar Kennedy and Laurel & Hardy are being peddled. Also offered is "Walter Wanger Presents," a new talent idea with a film production tieup through Wanger.

Research Specialist to WOAI

San Antonio, Nov. 7.

Fred A. Peery, specialist in the field of radio research and analysis, has been appointed sales promotion mgr. of WOAI. Peery comes here from WFAA, Dallas.

Before
THE WAR
★
During
THE WAR
★
After
THE WAR

... the most profitable per dollar station for advertisers!

PHILADELPHIA'S PIONEER VOICE
WIP
24 HOURS EVERY DAY

5000 WATTS

Philadelphia's MUTUAL Affiliate

Represented Nationally by Geo. P. Hollingbery Co.

Reach the ACTIVE SALT LAKE MARKET

Utah has one of the highest per capita ratings as a radio listening market.

JOHN BLAIR & CO.
National Representative

Exclusive!
WHITE SOX BASEBALL
W-I-N-D
CHICAGO
560 Kc. 5000 WATTS

The Story of
The Innocent Bystander

[WHO DIDN'T GET HURT!]

WHAT a head-on collision *that* turned out to be!

It was like this: Kate Smith starts in the *Sunday at 7* spot on September 17th with a rating of 11.8. On October 1st Jack Benny returns to his old stand and gets a Hooper of 18.5. Miss Smith drops to a 4.7. On October 15th Hooper gives Benny a 16.6, Kate goes to 6.5.

The Innocent Bystander

So both Smith and Benny have thousands of dollars of promotion behind them, and the best supporting talent money can buy. So CBS and NBC are determined to make it the struggle of the century, and they are in there pitching. And what happens?

Over on the Blue is an innocent bystander, doing his own job about as usual. And he is doing fine, thank you.

The Blue's innocent bystander, Drew Pearson, is *also* in the slot on *Sunday at 7*. The Blue and Pearson buck two giants and come up with these Hooper figures:*

September 17	8.3
October 1	9.9
October 15	11.2

Add it up for yourself. The Blue and Pearson are 4.7 points ahead of Smith, and only 5.4 behind Benny—and without abnormal promotion.

All right. Now along comes Walter (national institution) Winchell at 9 P. M., and he and the Blue promptly get a *higher* rating than *all the other networks put together*. And then the Blue keeps going for the rest of that hour, and winds up with a total of 56 Hooper points, against a total of 44.2 for the nearest competing network.

All right again. *Now* take a look at the Blue any weekday morning. Here you will see the youngest of the networks consistently attracting a larger audience than any of the other networks.

MORAL: These Blue ratings are not accidents. The Blue consistently delivers with Pearson. It delivers with the Winchell-Hollywood Mystery Time-Fidler combination. It delivers every weekday morning. A lot of other times, too. GOOD SHOWS ON THE BLUE CAN DELIVER THE RATINGS.

**The figures represent the 27 Hooper cities in which Pearson broadcasts from 7 to 7:15 P. M.*

"THIS IS THE *Blue* NETWORK"

THE AMERICAN BROADCASTING COMPANY, INC.

Agency Buyers Fretful Over Tax-Shy Stars, Heliumed Ceiling

Hollywood, Nov. 7.

A double hazard is confounding the talent buyers in the commission houses hard by Hollywood and Vine. One has to do with scarcity and the other with price. Buying guestars has become more than a routine matter of calling an agent and haggling over quotation. Another dilemma facing the buyers is the strato ceiling, the old $5,000 per shot having zoomed up another grand or two. How to get prices back to normal once a tag is established is no sinecure, they are generally agreed.

Sticky burr that causes the most discomfort is the refusal of stars to take any more shows until after first of the year. It's the old tax problem and the reluctance to take on lettuce that would toss them into a greener price. Agents are having their own troubles, the list of availables having shrunk to order-taking proportions. It's more a matter of "having" than selling.

Whoever blew the lid on top prices started something that truly has the buyers worried. A star whose normal price was $5,000 can point to the fact that he received $6,000 for a half hour spot with such-and-such an agency. Situation naturally resulted from the old economic factor of supply and demand and when there's a scarcity it's no trick to raise the ante. It's a mild form of black-marketing. Before the war it was pretty much of a gentlemen's agreement among the agency buyers to peg the maximum at $5,000. Like a lot of other commodities prices got pretty much out of line but the big worry is to get them back where they were rather than shelling out with the increase now.

M-G-M's "Music for Millions" and "Ziegfeld Follies"

New CAMEL PROGRAM, Friday 10 p.m., EWT

Mgt.: LOU CLAYTON

State FM Network Sought By Ohio Education Dept.; Put Cost at $1,000,000

Columbus, Nov. 7.

Ohio Department of Education has announced plans for a statewide network of frequency modulation stations to broadcast school and college educational programs, with a decision promised this month by the FCC on the proposal.

The plan calls for broadcasting daily from 8 a.m. to 10 or 11 p.m. daily, offering a wide variety of educational subjects, news, and music. Primary purpose of night broadcasting would be to educate adults, and broadcasts for college credit are also considered.

W. L. Sprouse, executive assistant to State Educational Director Kenneth C. Ray, said tentative plans provide for financing the network, to contain 16 stations, both by the state and local county and city school districts, as well as participating colleges and universities. Programs would be planned by a statewide committee and originate in 52 production centers in schools and colleges. Cost of the network is estimated at $1,000,000.

Kostelanetz

Continued from page 38

ferences of opinion, some trade sources are wondering whether "Spotlight" might eventually land in the Mutual camp, cued, of course, to the advent there of Ed Kobak as prexy.

Kobak was prominent in Blue negotiations when coke first spotted the pop music nighttime series there and naturally would welcome with open arms an advertiser with Coca-Cola's prominence and bankroll. Mutual, too, it's felt, would not run a high blood pressure over the show's Hooper, as is the case at the Blue.

Dropping of the Kostelanetz CBSer also revived reports that D'Arcy was renewing dickers to grab the Kay Kyser package, also an MCA property, on behalf of the Atlanta soft drink concern, but, in the absence of top agency personnel (in Atlanta), nothing official on this.

Air Scripting, Production Course At Hampton Is Trail Blazer for Negroes

Hampton Institute of Virginia will probably become the first Negro college in the country to establish a course in radio writing and production. Course may become a part of the Institute's School of Communications and will start with the spring semester.

Hampton is currently looking for qualified instructors who may be either white or colored, depending on their availability.

Revamp Platter Situash Under Hollihan at Blue

Production unit to supervise all transcribed and recorded broadcasts on WJZ, N. Y., and the Blue network has been set up, following complaints that airings of such stanzas were being handled in a haphazard fashion.

Garrett Hollihan has been named production supervisor of the new unit, with Walter Scanlon, John Rugge and John Mitchell on his staff. Staff will be on duty from 8 a.m. to 1 a.m. daily.

From the Production Centres

IN NEW YORK CITY . . .

Carole Landis doing a guest shot on the Lois Long Blue show Saturday (11)....Al Durante, of the J. Walter Thompson office, off on a cross-country promotion junket on behalf of the Elgin super-duper Thanksgiving Day show. Left yesterday (Tues.)....Dinty Doyle, recovered from his illness after being on the beach at Gloucester, Mass., back at WABC, N.Y., Mon. (6)....Herb Landon, former WOV, N.Y., press agent, back home after 14 months in England for the Red Cross.

Larry Nixon, ex-publicity director at WMCA and WNEW, now editor of a new travel mag, Airways, which hits the stands Jan. 1....New book, "The People's Choice," being published by Duell, Sloan & Pearce, authored by Paul F. Lazarsfeld, a survey on how people make up their minds to vote and based on 1940 Willkie-FDR campaign, is dedicated to Frank Stanton, CBS veepee....Jack Grogan, member of WNEW's production staff for nearly a year, has been upped to production manager, under Ted Cott, program manager. Prior to his radio production work Grogan was a legit actor and director.

Jack Berch selling his Vermont farm and buying one at Mt. Kisco, N.Y. ....Marianne Cassar set as supervisor of market research at Doherty, Clifford & Shenfield. Formerly with research dept. of Pan-American airlines....Phyllis Creore did the lead Sat. (4) opp. Lawrence Brooks ("Song of Norway") on Armstrong "Theatre" over CBS....George Crandall, CBS press head, got a head start last week, signing all his Christmas cards. Won't be long now....Benton & Bowles radio dept. moving to new offices (same building), plant including an ultra-modern air-conditioned set of studios. Joint has everything but goldfish and fountains....With the commercial AFRA contract set, Raymond Jones, Chi exec sec. and Claude McCue, L.A. ditto, scrammed for home last week....John Reed King inherits Jimmy Wallington's spieling chores on Texaco "Star Theatre" Sun. (12)....Louise Winter, formerly music director of KSFO, San Francisco, and shortwave studio engineer of OWI's 'Frisco office, has joined the WOV engineering staff. She's the third woman engineer to be employed by the station.

Milton Robertson, scripter of the "Meet the Russians" stanza on WNEW, guest of the Russian ambassador in Washington today (8) at party celebrating 27th anniversary of the Russ revolution....Martin Blaine, legit actor in "Embezzled Heaven," also acts in a.m. serial, "Valiant Lady," and had to commute daily from Philadelphia when play tried out there. He was written out of script when show played Washington.

IN CHICAGO . . .

George Case, WBBM's asst. program mgr., underwent an emergency appendectomy at St. Francis hospital, Evanston, last week....Harry Kopf, v.p. in charge of NBC's central division, in New York for network management confab....James Anderson, WGN salesman, heads up the Biggie Levin radio department sales staff effective (15)....Angeline Orr, Chi actress who plays the lead in "Lucky Kitty Stewart," appeared on the "Blind Date" show in New York last week....Carlton Smith, NBC presidential announcer and manager of WRC, Washington, in town last week ....Bennett Sisters, singing trio, have been added to the WBBM staff.... Ed Woods, former Mutual sales chief, in town to talk over a new connection.

Melvin Miller, former procurement director of radio offices for the Ninth Naval District, has been added to the WJJD sales staff....Les Atlass' daughter, severely injured while horseback riding last week, is on the mend....C. Raymond Hutchison, former radio and movie writer recently discharged from the Merchant Marine, has joined the NBC central division press staff, replacing Sheldon Peterson, who resigned to take over the writing chores on the Bernardine Flynn news show....Kay Fisher, asst. to John Pearson, the station rep, is in Augustana hospital after a serious operation....Harry Richardson, former radio director of Needham, Louis & Brorby, now with the OSRD in New York, in town for a visit....Tyler Davis, J. Walter Thompson, Chi radio director, to New York this week.... Toni Gilman, daughter of Harry Gilman, Erwin Wasey, radio director, will be in the cast of "Ten Little Indians" when it opens here at the Harris theatre....Myrtle Wright, former asst. to Frank Ferrin, radio director of the Leo Burnett agency, who left several months ago to become a housewife, rejoined the agency in her old job because of press of biz and lack of help there.

IN HOLLYWOOD . . .

Sam Moore was voted a second term as head of the western region, Radio Writers' Guild. Elected to the exec board were Paul Franklin, Kathleen Hite, Jack Robinson, Herman Alexander, Milton Merlin, Ashmead Scott, Abe Burrows and Arnold Marquis....Ed Gardner has finally decided on Bob Graham as the canary in his tavern. He was put under a five-year contract and also will chirp in the film version of "Duffy's"....John Swallow heading east to talk over Kenyon & Eckhardt Coast operations with W. B. Lewis. After passing a few days here, Thomas D'Arcy Brophy, K&E prez, returned east with stopovers at Frisco and Seattle....Also eastbound, Donald W. Thornburgh, headman out this way for CBS, for huddles around the mahogany with the chain's top drawer crowd....Dick Mack lost his secretary at Warwick & Legler, Eva Tolan, to the WACS.... "Man Called X" renewed by Lockheed....Ray Wilson doffed his uniform and put his tootsies under a typewriter in Lloyd Brownfield's flackery at KNX....Norman Corwin in town, worked like mad on the Dems Sunday punch, night before election (6). A human dynamo if there ever was one ....W. B. Ryan, KFI manager and NAB district director, east for broadcasters sesh in Chicago and incidentally to make a few business calls for the station....Earl Mullin, Blue net's publicity chief, around to look in on Milt Samuel's operation and to advise latter that he's now officially western division press head for the network. And well deserved....Tony Stanford due in this week to whip those two Elgin shows into shape....Frank Gill and Everett Freeman, chief writers, respectively, on the Frank Morgan and Fanny Brice shows, vacating by end of the month. Medico ordered Gill to slow down and Freeman going back to film writing....Neal Reagan moving from KNX production staff to McCann-Erickson to handle Coast shows....Charles Clift, former Chi newspaperman, heading up the Tom Fizdale office here.

Blue Music Div. Steps Out Alone

Complete severance of the music activity of the Blue network from NBC has been effected. Despite fact that younger web has been divorced from dependence upon any NBC properties ever since Edward J. Noble and associates bought it several years ago, music division of the Blue has been affiliated with NBC until this past Nov. 1 when separation became effective.

Frank Vagnoni has been appointed manager of the Blue music division, with Richard Rennier, director of the music library, becoming head of the music rights section, and Harry Wightman, asst. library director, becoming head of the music library section.

Phil Carlin, Blue program v.p., made the announcement in a memo to all network division and department heads last week.

'Road of Life' Rocky Because of 'Breakfast'

Chicago, Nov. 7.

Long simmering discontent by Irna Phillips and Carl Wester, owners of the NBC daytime soaper, "Road of Life," over Procter & Gamble spotting their show opposite "Breakfast at Sardi's," another P&G show, led to an ultimatum by Wester to the soap outfit last week. Sponsor was told to find another slot for the show by Dec. 1, or no more scripts would be forthcoming.

"Life" which is aired at 10 a.m. (CWT) plugs Duz while "Sardi's" plugs Crisco on the Blue with promotional campaigns, publicity, and dealer tieups actually forcing the two shows to compete with one another for listeners.

Wester show has the added disadvantage of following a half-hour of unsponsored time on NBC which does little to help the show's rating.

★ Early returns from Northeastern Ohio on WGAR's shift to 1220 kc show increases in listener coverage of 17% daytime and more than 45% nighttime.

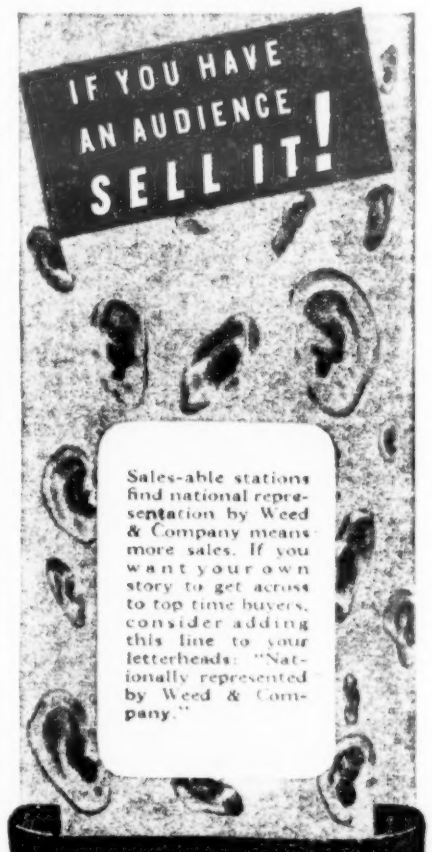
WGAR

CLEVELAND'S FRIENDLY STATION

1220 KC

BASIC C.B.S. STATION

FREE SPEECH "MIKE"



WEED AND COMPANY

RADIO STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD

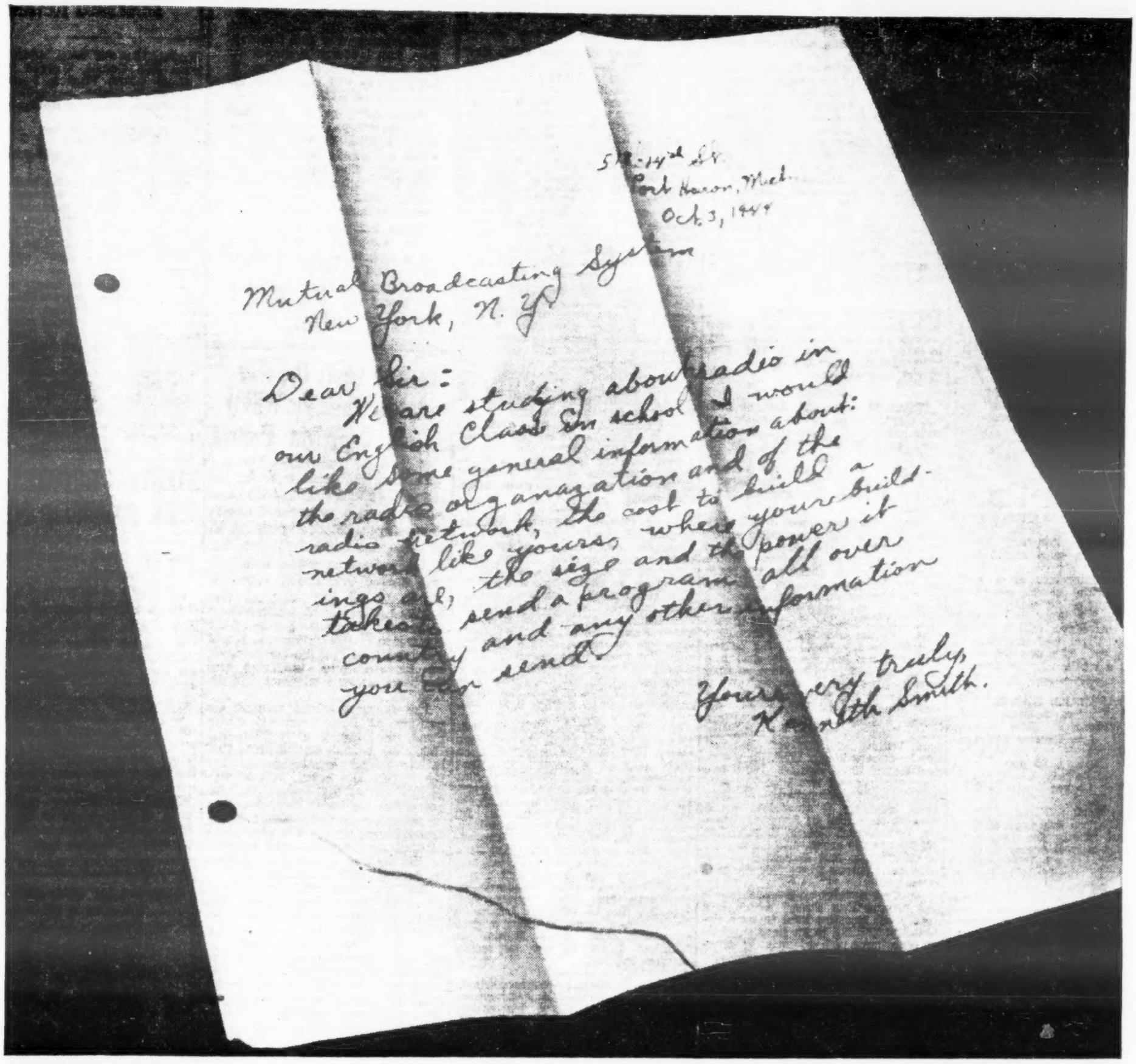
Exclusive!

BLACKHAWKS HOCKEY

W-I-N-D

CHICAGO

560 Kc. 5000 WATTS


5[illegible]-14th St.
Port Huron, Mich.
Oct. 3, 1944

Mutual Broadcasting System
New York, N. Y.

Dear Sir:
We are studying about radio in our English Class in school I would like some general information about: the radio organization and of the radio network, the cost to build a network like yours, where your buildings are, the size and the power it takes to send a program all over country and any other information you can send.

Yours very truly,
Kenneth Smith.

It's easy, Kenneth!

So you want to know what it takes to build a network like Mutual...

Thanks for your letter, Kenneth. The answer is simple.

Start ten years ago, with four big stations in four big markets. As you add outlets, remember the need for placing them as close as possible to the listeners you want to serve. Keep extending the network every year until you make it the largest in the world, with 245 stations throughout the entire nation.

Pick all your stations carefully, Kenneth. Make sure each one has a potent, friendly voice in its own community. Dominant power and popularity in the biggest cities and an intimate, neighborly touch in the rest of home-town America — that's what your network should provide—and that's what Mutual delivers.

Take your own home town. Port Huron is a good example of a key market served from within by just one network, Mutual. Jot down a few figures, Kenneth. Did you realize that your 33,000 neighbors earn over $46,000,000 a year, and spend more than $25,000,000 a year in retail purchases alone?* Yours is a mighty important market, and so are the other 140 centers where your network has the only station — not to mention the rest of the nation where Mutual's voice, competing with other networks' is so continuously welcome in cities large and small.

One final thought, Kenneth. As you plan the 'organazation' of your radio network, don't forget to keep the cost-per-ear at a rock-bottom minimum. That's what Mutual offers: an evening half-hour on the full network, at peak listening periods, for as little as $7,550.

this...is MUTUAL

*Corporate city-limit figures, 1943, from Sales Management.

"HIGHWAYS IN MELODY"
With Paul Lavalle Orch, Ken Christie Choir, Dorothy Kirsten, Roland Winters, Ford Bond
Producer: Tom Hix
Writer: Margaret Lewerth
30 Mins.; Fri., 8 p.m.
CITIES SERVICE
WEAF-NBC, N. Y.

(Foote, Cone & Belding)

New Cities Service show in place of the 17-year-old classical format, handled recently by Frank Black, is depending upon lush orchestral arrangements by the Paul Lavalle orch, with strings predominant throughout, as backlog for a lighter type of musical fare. Promising young American singers are being spotted as guests with Earl Wrightson in for teeoff (Oct. 27) and Dorothy Kirsten appearing on show caught (3). Ken Christie choir rounds out musical staff with Roland Winters handling commentary and Ford Bond in for commercials.

Production is a well-rounded, smooth-listening half-hour with musical bridges and commentary effectively tieing in the "highways" theme. Tunes ranged from "In the Still of the Night," opener, through such lively stuff as "Shadrach" and the oldtimer "Avalon" as orch and choir contribs, with Miss Kirsten pitching in solo standouts, "Our Love" and "Stars in My Eyes." She also joined in for signoff medley including "Regimental Song," "Some Day" and "Ting-a-Ling," from the pen of Rudolf Friml. Last-named "High Jinks" tune was given a novel and impressive jive twist by the Christie singers, certain to click with any jive diplers who might have been listening.

Newcomer impresses as a well-produced, careful stanza aimed to provide a restful 30 minutes. Of course, there are plugs, tied in as is customary nowadays, with sponsor's all-out war effort and promises of things to come. This one should be around for a while. *Donn.*

"BROADWAY BARN DANCE"
With Zeb Carver, Julie-B, Eddie Smith, Church & Ellie Storey, Johnny Newton, Chester and Lester Buchanan
30 Mins.; Saturdays, 10 p.m.
Producer: Sid Leipzig
Director: Zeb Carver
Sustaining
WOV, New York

Time was when this type of show was geared mainly for hinterland listeners but now it seems that the hillbilly cantatas are building stature and gaining in popularity in the urban centers as well.

This one, which preemed from the erstwhile Little theatre, N. Y., on Saturday nite (4) should build up a sizeable audience of dialtwisters, and deservedly so, since it has all the ingredients necessary for a lively half hour.

Zeb Carver, who built up quite a nitery following on coupla long-run dates at the Village Barn, Greenwich Village, N. Y., knows his way around and emcees the show neatly, injecting homespun humor and folksy gab that keeps things going at a merry pace. Julie-B registers on solo vocals and later teams with Eddie Smith, Johnny Newton and rest of the gang for some nifty bucolic fun and the hillbilly tunes. They carry accomps on squeezebox and odd musical instruments but it all adds up for solid fun. All participants in the show give with their best in such a manner that it zips along at a merry pace. *Edba.*

THE SERVESS PROGRAM
With Elmer Baughman, the Servess Orch (7), the Servess Singers (4)
15 Mins.; Mon., Wed., Fri., 11:45 a.m.
WALTER H. ALLEN CO.
WOAI, San Antonio

(Crook)

Walter H. Allen Co., Inc., of Dallas, wholesale hardware dealers, are airing three quarter-hour programs each week through WFAA, Dallas, and the Texas Quality Network, being heard in San Antonio through WOAI. Airings plug the Servess hardware stores and Servess merchandise.

Format includes vocal and instrumental music and a contest in which the listeners participate. There is also an unusual give-away which should keep the dialer at his radio for the full quarter-hour. This may start a new trend, as Texas has done before, in the "Man in the Street," "Dr. I. Q.," "Vox Pop" type of broadcast. At the end of each broadcast five names are read. If the person will call at his Servess dealer a check for $15 is given him to turn over to his favorite charity.

Music on the program is that of staff musicians of WFAA and include Freddy Martin, accordion; Jerry Scoggins, guitar; Bert Dodson, bass; Wilbur Ard, clarinet; Clarence Muck, cornet; Hugh Waddill, piano, and Roger Boyd, drums. Band has good rhythm and was heard in several pleasing arrangements. Barbershop harmony is furnished by a quartet composed of Scoggins, Martin, Dodson and George Kent. With Waddill at the organ, a hymn is sung by the group and dedicated to the men and women in service on each program.

Another novelty on the program is the "Home Run Tune," which is a music cue question sent in by a listener pertaining to an item suggested by a home or hardware. If someone in the band guesses right and plays the tune, the bandsman receives $1 and the listener gets $1. If no one in the band guesses correctly, the listener submitting the question wins $5.

Commercials are not overlong and are well handled by Elmer Baugham, who also m.c.s the program in fine style.

This is the sponsor's first in radio and it points to a good start. *Andy.*

Att: Radio Agents and Advertising Agencies

Popular M. C. and Singing Star with definitely established large radio following in Metropolitan and outlying districts, desires representation by reputable Agent or Advertising Agency. At present broadcasting daily for local sponsor. Can handle another program and have some excellent leads. Box 373, Variety, 154 W. 46th St., New York 19, N. Y.

TEXAN OWI CHIEF

San Antonio, Nov. 7.

Charles L. Jeffers, former technical director of WOAI is now the OWI's chief radio engineer.

Jeffers has the responsibility of supervising the technical operations of the bureau's radio facilities throughout the world.

"Give Lronson his Wheaties and he'll tackle anything!"

Why shouldn't the *genus Wheaties-eater* be sublimely self-confident? He knows that these whole wheat flakes are packed with vitamins and such. A king-size bowlful of milk, fruit and Wheaties, "Breakfast of Champions" delivers impressive nourishment. *Also ecstatic eating. . . . Ever try it?*

Follow-up Comment

Jack Benny unwrapped his new singing find, Larry Stevens, on Sunday's (5) broadcast and it looks like the kid (he's 21, a non-pro and recently released from the Air Corps) will measure up. He had no trouble selling himself on the teeoff, although there's no indication yet whether he can handle lines to tie in with the Benny comedy pattern a la Dennis Day. On the vocals, it's strictly an Alger saga for the kid, who rates the (L)ucky (S)tiff, (M)ighty (F)ine (T)oo commercial buildup. Intro of Stevens via a Dunninger mind-reading stance was expertly grooved and gave the Benny show a hypo, as did the Minerva Pious repeat guest shot.

Ed Wynn's "streamlined" stanza for Bordens, via the Blue, went on exhibit Fri. (3), many of the "Happy Island" fantasy characters having been dropped. Seemed to make little difference, program still using the same locale and Wynn still doing his "King Bubbles" role, with Paul Douglas and an unbilled kid doing most of the foiling. Essentially, problem of getting the right kind of material remains, laugh quota not yet hitting what should be par for the course. Approaching the signoff Wynn reverted to his Texaco story-telling technique—for which the kid foiled—this part of the show being strongest.

Jerry Cooper, preeming on the Mutual "Relaxation in Music" program Sunday, brought quarter-hour airer a welcome lift. Singer, who returned to N. Y. last week after a pic chore in Hollywood, has a definite personality as well as strong, resonant tenor which made strong impress in romantic ballads like "I'll Walk Alone" and "Amor." Cooper also acts as emcee, with a pleasing speaking voice. Program (for Miss Swank Slips) has good orchestral contributions by Nat Brusiloff's combo, but still suffers from too much commercial in so short a time limit.

Easy Aces (Anacin, CBS) made it 15 years in radio Wed. (1) and gave every indication of being well on their way to a second 15. That thought may make Goodman Ace, who's writing the show, as of yore, shudder, but the stanza is still an object lesson in radio technique. No flash, no hurrah, just entertainment. Some radio formulas wear exceedingly thin in a short time, but Jane Ace's boobery and malapropisms still click. Show makes excellent use of vocal bridges, either standards, or standards with special lyrics. Frequently, they're good for laughs on their own, as well as doing a good transition job. Mary Hunter as "Marge" turns in her customary staunch support.

Milton Berle gave ample evidence Tues. (31) on his Blue-Eversharp show that he's found his proper vehicle for radio. Had Ralph Edwards, Nancy Walker and Lucius Beebe as guesters, finishing up with a pie-throwing routine that was plenty funny even to the radio audience. Gag had Beebe (whose sibilant "esses" sounded like hissing snakes), Edwards and Berle all getting pies in the pan. Miss Walker proved herself socko as a radio comedienne and rhythm singer. If available (she's under contract to M-G-M), she'd do plenty to hypo some of the shows now looking for adrenalin.

Beatrice Lillie made her first radio appearance since her recent arrival in U. S. Sat. (4) on BBC-NBC "Atlantic Spotlight." Cute gimmick was used for the first time with the star doing a crossfire between herself, in N. Y., and a platter she made before leaving London. It was a showmanly stunt and the dialog, purportedly between Miss Lillie and her conscience, was okay. Similar attempt at a transatlantic "solo duet" on "Little Sir Echo," however, was snafued, apparently by timing trouble. Show Saturday was good, especially Jack Allison's vocal group from Canada. Wee Georgie Wood, who's played vaude here, and Dolly Harmer, his stage mother, were also on the BBC end, with Edward and Elaine Vito, NBC harpists, from N.Y. Script, which has Ben Grauer at N.Y. m.c. and Leslie Mitchell in London, is corny at times and painfully cute. Transatlantic switches went off perfectly, with reception good except for the customary higher range music flaring.

"Breakfast Club" has added a period of prayer, to be observed on the Blue network Chicago show until final victory over the Axis, listeners being requested by emcee Don McNeill to say it "each in his own way and in his own words." House orchestra plays sacred music during the pause.

The addition of 39 Canadian stations has raised Club's total to 240, claimed to be the largest for any show on any network. Forty-five minutes of the hour are now being carried by CBC outlets, including the quarter-hour sponsored by Swift & Co.

Fulton Lewis, Jr., voiced over Mutual (1) a nicely phrased tribute to Edgar Kobak, new head of that network. Lewis referred to the part Kobak had played in the affairs of the Blue web, and previously at NBC, giving Kobak credit for substantial contributions to the growth of NBC. Commentator added that Kobak believed in "a free radio and a free press, as we all do," as an absolute prerequisite to the effective functioning of American democracy. Lewis closed by wishing the Mutual prexy the best of good fortune in his new and important post. Lewis, incidentally, refers more often than do most news commentators to web officials and stations in what must be a planned good-will promotion.

Playful Levys

Philadelphia, Nov. 7.

Two years ago Edgar Moss, district manager of 20th Century-Fox, was tendered a dinner by Dr. Leon Levy and Isaac H. Levy, prexy and vice-prexy respectively of WCAU.

Everybody spoke and told what a great guy Moss was. When it came to Moss' turn to speak everybody walked out of the room. The Levys promised to throw another dinner the following year to give Moss a chance to make his spiel.

Came last year and the same thing happened. The diners again took it on the lam before Moss could sound off.

On Dec. 5 at the Ritz Carlton, the Levys will again fete Moss. And mebbe he'll be able to make the long-awaited address.

Supreme Court Upholds Assoc. Music Vs. WEVD In Copyright Protest

Washington, Nov. 7.

The Supreme Court yesterday (6) refused to interfere with lower court rulings in the precedent-making case brought against station WEVD, N. Y., by Associated Music Publishers, Inc. Associated was upheld by both Federal district and circuit courts in N. Y. in its suit charging that WEVD had broadcast music without a license. The courts overruled the contention of the station that it was non-profit and that the use of music on its sustaining programs was therefore not an infringement of the law.

The Supreme Court refused the petition of Debs Memorial Radio Fund, Inc., owner of WEVD, and Henry Greenfield, station mgr., that it hear the case on the ground that the "issues are novel, unique, important and of first impression." By permitting the lower court decisions to stand the Supreme Court in effect affirmed them. The precedent-making case gives additional strength to the position of copyright owners in dealing with broadcasters.

WEVD argued that the station's objectives were philanthropic and educational and that therefore it was protected under the section of the law which says charitable and educational institutions do not require licenses for copyright music. The work involved in this case is "Petite Suite Espagnole," which was played on a sustaining program.

21 VIE FOR 38 BOARD POSITIONS ON AFRA

Annual membership meeting of the N. Y. AFRA local has been set for Nov. 16 at the Hotel Edison, N. Y. Agenda will include a report on current sustaining and commercial negotiations; review of actions taken at the national AFRA convention last August, and election of a new local board, for a one-year term ending Nov. 1, 1945.

All told, there are 38 candidates for the board, with 21 to be elected. Actors up for office include Bill Adams, Alane Bunce, Frank Butler, Clayton Collyer, Ted de Corsia, Eric Dressler, Carl Eastman, Wendell Holmes, House Jameson, Leon Janney, Minerva Pious, Jay Jostyn, Donna Keath, Frank Lovejoy, Bart Robinson, Everett Sloan, Hester Sondergaard, Ned Wever and Martin Wolfson. Nine actors will be elected.

Singer candidates, of whom seven are to be elected, are Jack Arthur, Phil Duey, Travis Johnson, Felix Knight, Evelyn MacGregor, Alex McKee, Phil Reep and Margaret Speaks.

Announcers running are Fred Cole, Frank Gallop, Ben Grauer, Ed Herlihy, Hugh James, Clyde Kittell, Tony Marvin, Joe O'Brien, George Putnam and Ken Roberts. Five will be elected.

Television Review

"FASHIONS OF THE TIMES"
With Ben Feiner, Grover Whalen, Omar Kiam, Virginia Pope, Vera Maxwell, Claire McCardell, Hope Skillman, Marjorie Holligan, models
Producer: Gilbert Seldes
Director: Tony Miner
30 Mins.; Thurs. (2), 8:15 p.m.
WCBW-CBS, N. Y.

Television shows, like high school graduation plays or Broadway productions, cannot be successful without adequate rehearsal time and this ambitious venture by the N.Y. Times fashion staff and CBS video viceroys proved that statement beyond a doubt.

The models were lovely and the gowns stunning—so were the bathing suits—but all involved seemed to have only a hazy idea of what to do. Last minute subbing of Ben Feiner for Milo Boulton, originally skedded as emcee, was another handicap. This is not meant as a reflection on Feiner who turned in a bangup job, all things considered.

But the chatter was confused and the models ditto. Not a good presentation by any standards. *Donn.*

ELECTION RETURNS VIA DX TO ARMED FORCES

Speedy elections reports via powerful shortwave transmitters were beamed yesterday (Tues.) and last night to GIs in all parts of the world through arrangements set up by Col. Tom Lewis, commanding officer of the Armed Forces Radio Service. Bulletins from the Army News Service were transmitted starting in the early evening and continuing until all returns were in.

Six Pacific coast transmitters were used and an equal number in the east, service consisting of short bulletins and condensed summaries of completed tabulations from time to time. AFRS 132-station hookup, linking expeditionary forces, went on a 24-hour basis to rebroadcast shortwave and point-to-point transmissions of election data.

Overseas for USO Since Jan '43—Now in Belgium

FRED LIGHTNER
Dir.: PHIL COSCIA

Exclusive!
Chicago's Only NEWS-ON-THE-HOUR SERVICE
W-I-N-D
560 Kc. 5000 WATTS

HICKEY, The "COWBOY CARUSO"
from Texas—vocalizes F above high C one hundred times in one hour daily fortissimo—before practicing the semi-classics.
Cynics—Critics—Promoters—and sponsors—WELCOME. Don't call, write.
HICKEY, 251 W. 95 ST., N. Y. C.

★★★★★★★★★ RAY HARVEY ★★★★★★★★★
AUTHOR COMEDY

100 GAGS—$1.00
Fun-Master Gag File Nos. 1-2-3
$1.00 EACH
Make Checks Payable to Paula Smith. Mail to "FUN-MASTER," 200 W. 54 St., Suite 10-G, N. Y. 19

THE MOST NEWS

Listened to by

THE MOST PEOPLE

All of the unequalled C.B.S. World News Services, famed C.B.S. Network Commentators and Nation-Wide Broadcasts as well as WCAU's own News Sources and Philadelphia Analysts.

WCAU was Philadelphia's *first* powerful station. For over two decades it has been Philadelphia's *Leading* Station—with Philadelphia's clearest signal. Long ago Philadelphians formed the habit of tuning in WCAU for News.

WCAU

CBS AFFILIATE

Umbrella Coverage

WITH 50,000 "FREE" WATTS *Surging Out in a great flow of Power in all directions, over a clear national channel, millions more people hear the news on WCAU than on any other Philadelphia Station.*

PHILADELPHIA'S LEADING RADIO INSTITUTION

Upstate N. Y. Tele Survey Tips GE Films N.S.G.; Sports, Spot News Lead

Schenectady, Nov. 7.

Sixty percent of the television sets in the Schenectady-Troy-Albany area are tuned to the average telecast over WRGB, the General Electric station, four to five persons per receiver watch the programs and 26% of the audience is under 18 years of age. Robert L. Gibson, assistant to Robert S. Peare, GE v.p. in charge of advertising, broadcasting and publicity, compiled these figures after studying coincidental telephone surveys. Live talent rather than films received a preference vote from the majority, according to statistics compiled from a questionnaire mailed out by WRGB. This is due in part at least, Gibson reported, to the fact films being used for video today are not first-runs and were not made specifically for television.

"If the pictures were especially for television, there is no reason they should not be received fully as well, and in many cases, better than live talent shows," Gibson declared. Motion pictures televised locally by WRGB—one weekly program consists of films relayed from NBC's telestation in New York—are quite old. They are not received as clearly as flesh stuff.

WRGB audience, expressing preference for plays of various lengths and music of various types, have voted as the four most popular programs yet presented by the station: Gilbert and Sullivan's "Trial By Jury," a variety show produced last spring by WACS and soldiers from the Rome, N. Y. Army Air Base; "The Valiant," one-act play long familiar to vaudeville fans, and "Help Yourself," three-act farce.

As a general conclusion of opinions expressed in questionnaires and weekly reply-card ratings returned by the WRGB audience, it likes spontaneity. This is supplied by sports events, on-the-spot news and quiz programs. GE discovered after experimenting with two matinee progams weekly for more than a year, that the afternoon video audience is very small—only one-fifth of the night total.

Conclusions reached in the various surveys are considered significant because WRGB has been on the air more hours than any other video station. Operating regularly for five years (and intermittently for five prior thereto), it has telecast more than 900 programs. The present four-night-a-week schedule is considered best, under present circumstances.

Gibson makes two prophecies; programs after the war will be improved, the post-war video setup is apt to have two changes weekly, as is now done in nabe movie houses, rather than a new show nightly, as in radio.

FCC Seen

Continued from page 39

"tele now" boys, of giving the public a fair warning of what to expect; that the picture of lower-frequencies-vs.-higher-frequencies no longer belongs strictly in the domain of engineers but that the consumer must be protected to the extent of knowing that inevitably television must move upstairs, making obsolete the set he purchases.

Thus it's felt that the Government agency, in either case, is placed in a ticklish situation—that if it fails to properly caution the consumer it's reneging on a responsibility, and that, if it does so, it will just as inevitably provoke a storm of protest from the "tele now" adherents that a Federal agency is sabotaging postwar employment.

There's still considerable speculation as to just how much weight the Armstrong opposition to the moving of FM will carry with the commission. Since he's the "daddy" of FM, there's little doubt but that the FCC will give his arguments anything but a brushoff. Nevertheless, consensus seems to point to the fact that it'll be moved somewhere between 88-108 frequencies (20 megacycles), the place most often referred to by the commissioners during interrogation. But one thing is seen certain, that the bid for an adequate number of FM channels will be accepted.

JUDY CANOVA—30.7*

Here's where you get a BIG Rating, BIG Station, BIG Market.

*Hooper Rating, Winter-Spring Index, 1943-'44

WTAG
WORCESTER

GLAMOUR TIME

Starring THE 3 SUNS and WARD WILSON

AL. G. SCHWARTZ, Director

Guest Stars MARJORIE LORD and BILL McCUNE . . . THE THREE SUNS . . . WARD WILSON . . . and AL G. SCHWARTZ.

Clear Weave Hosiery presents "GLAMOUR TIME," originated and written by Al G. Schwartz . . . a new idea in radio format minus the usual commercials. Broadcast from New York. Open for sponsorship outside New England. Address Al G. Schwartz, Adv. Director, Clear Weave Hosiery, Box 2338, Boston, Mass.

Produced By MUSIC CORPORATION OF AMERICA

WNEW's Tele Sustainer At DuMont in 1G Class

"British Buddies," second of series of WNEW, N. Y., television shows on DuMont's, WABD, N. Y., last Sunday night (5) reportedly cost $1,000 production-wise, most expensively staged sustaining video half-hour to date.

Produced in cooperation with the British Information Service (Jack Rennie handling that chore for the BIS with Jack Grogan dittoing for WNEW), cutting of films of Aachen battle never before shown in this country, settings and talent costs for dramatic stanza on show put the stint in the top-money brackets.

Chi Tele Scene Lags Behind N.Y.

Chicago, Nov. 7.

General inability of WBKB, Chicago's lone video station to obtain latest type television cameras and top technicians plus the taking over of the major portion of their studio space by the Navy radar school has resulted in a general letdown in the station's programming in past months in marked contrast to the progress being made by N. Y. video stations.

Majority of shows televised here every Tuesday-Friday are so amateurish that reviewing them week by week is a needless task. Gimmick is that mechanical quirks, such as blurring and distortion, are easily overlooked, in view of the vast amount of materials diverted to war production. On the other hand, hackneyed shows put on by the all femme staff are another story—and one that leaves the casual observer hanging on the ropes at the prospect of what would happen if the war were to end suddenly and civilian production were to resume as quickly as WPB officials have predicted.

Commercial telecasts current include fashion shows staged by Marshall Field, Mandel Bros., Chicago Mail Order, and Evans Fur Co., lit so poorly that sables are indistinguishable from mink-dyed muskrat; two stanzas on how to cook, sponsored by Commonwealth Edison; "Shoe Revues" by Hannah Shoe Co. and quiz programs and newscasts. One Edison store, located in an outlying district, has a receiver where shows are viewed by prospective customers, and Field store is dickering for the same kind of deal.

Small Audience

Figuring on between 400 and 425 video receivers in the area, with an estimated aud of five for each, it's figured between 1,500 to 3,000 view each show. WBKB, like most tele stations, has graduated from individual acts—singers, dancers and 10-minute dramatic shows—to 45-minute programs. They also have fallen in line to the extent of using four or five scene sets instead of one. Calibre of newscasts, too, has improved somewhat, with top commentators from various local stations glad to prepare for T-Day by helping out. Entertainers, despite unflattering appearances caused by mechanical insurmountables, pitch in, only hitch being that sometimes a paying job turns up and they send regrets, in which event other talent has to be dug up in a hurry.

Ann ("Woman Views the News") Hunter, blonde looker from WAIT, and Jerry Walker, educational director for WLS, do all right with the news-views. For program interest, instead of spouting news for 15-minutes, Miss Hunter goes in for descriptions of scenery, customs and other info about the country discussed, while Walker, who works without notes, proves himself a walking Baedeker by drawing freehand maps.

Chi Script Writer Whips Up Dept. Store Sideline

Chicago, Nov. 7.

Unusual sideline just whipped up by Bill Vance, WLS script-writer, is a dramatic program for the Marshall Field store here to teach employees the importance of courtesy, especially during the oncoming Christmas rush.

Half-hour show, a takeoff on how politeness in old-time country stores helped the cash register, starts a two-week run this week, with employees from different departments of the store ordered to report to the Wedgwood Room instead of behind the counter at 9:30 every morning, until all have seen the skit.

Star is Fran Allen of the soapers.

Thoughts While Cutting

By ALAN LIPSCOTT

Why is it, that when a show is good
Actors, directors and producers
Slap each other on the back
And clasp their hands above their heads
Like fighters?
But when a show is bad,
They grab a rubber hose
And go witch-hunting
After the writers.

* * * *

Why can't a producer say:
"I'll try that"
And be less trying,
Than say: "I'll buy that"
And then don't know what he's buying.

* * * *

Comedy shows sure took a drop
Since Fred Allen closed up shop.

* * * *

I have come to the conclusion
That the reason actresses like directors
Better than they do writers,
Is not because directors can advance 'em more,
But because directors
Are usually handsomer.

RCA's Gross Increases But Net Profit Dips

Radio Corp. of America (including National Broadcasting Co.) net profit, after all charges including taxes, amounted to $6,734,670 for the first nine months ending last Sept. 30, as compared with $7,435,025 in same period of 1943. Although this is a decrease of $700,354, RCA's gross income, $239,936,717, was $21,695,816 higher than a year ago. In first nine months of 1943 is was $218,240,901.

After paying preferred dividends, earnings applicable to common shares were 31½c per share, against about 36c in the first nine months last year. Corporation set aside $21,745,500 as provision for Federal income taxes, an increase of $867,600 over the first three 1943 quarters.

Third quarter net was $2,294,456 as against $2,516,231 in the September quarter last year. This dip resulted despite an increase in gross income to $83,770,710, which is over $6,000,000 higher than the 1943 quarter. The net represents nearly 11c on the common against about 12c a year ago.

Anthony's Agony

Continued from page 39

tional arrangement, sponsor reps had decided to pull out. Professed reason for their departure, however, is the sugar situation.

The "I got a problem" stanza represents a sizable piece of coin to Mutual, with a network of over 100 stations carrying the show as a commercial and a good sized string taking it as a sustainer. It also represents a show problem to the already program-troubled web, since it occupied a tough Sunday segment and maintained a fair rating. Possibility exists that, if show isn't sold in the interim, it may continue as a sustainer, this being the likelihood at WMCA.

Anthony, reportedly rating $1,500 for his end of easing people's woes, is slated for a lecture tour shortly and has a tentative picture deal with RKO.

$60,000,000

Continued from page 39

been other big spot buyers handled through R&R.

Soap Coin Heavy

Soaps stand out in No. 1 position among spot accounts, with the film industry's excursion into the radio advertising picture via the spot technique putting pix plugs in second place and ahead of food accounts, which contribute the third largest slice to the spot melon. Bulk of the pix accounts is handled through the Donohue & Coe agency, which stands out among the leading beneficiaries in the 15% "take" for spot sales.

Evidence of the general boff reaction among listeners to the spot technique is reflected in application of similar techniques to the major half-hour nighttime network shows via the insertion of the Irium jingle in the Bob Hope-Pepsodent show, the auctioneer chant in the Benny-Luckies show, to mention but two of many.

FCC Top Berth Anybody's Guess

Washington, Nov. 7.

The long-predicted resignation of James L. Fly as FCC chairman was announced last Thursday (2) by Fly at the windup of the frequency allocation hearings. Fly goes out Nov. 15, creating a second vacancy on the Commission. The post of T. A. M. Craven, whose term expired June 30, has never been filled.

Thus President Roosevelt has two spots to fill. General feeling here is that he will send his nominations to the Senate for confirmation within the next three or four weeks.

One strong possibility is that, instead of naming a new man as chairman, he will up a present commissioner. Commissioner Clifford Durr has been frequently mentioned in this connection. As an Alabaman and brother-in-law of Supreme Court Justice Hugo Black, he would be highly acceptable to the powerful Southern Democratic bloc.

Most frequently reported for one of the vacancies has been Paul A. Porter, former CBS counsel in Washington, and now director of publicity for the Democratic National Committee. Porter rates high with the administration and is also well thought of in the industry because of his former network connection.

There is also discussion here that FDR will reach into the industry for the other appointee. One trouble with FCC, according to many sources, is that it lacks a man who is thoroughly familiar with the problems of the broadcasters and who can explain their side of the story to other Commissioners. There are a number of prominent people in radio who have played the Democratic side of the street and who would be acceptable to the White House.

WANTED

"POPEYE" VOICE

For Movie Shorts

Opportunity for mimic who can imitate Popeye voice to record for the popular series of Technicolor cartoon shorts released by Paramount Pictures. Write or call for audition.

FAMOUS STUDIOS
25 West 45th Street
New York, N. Y.
Phone: BRyant 9-1600

Continuing to Stop Every Show in Ken Murray's "BLACKOUTS" El Capitan Theatre Hollywood

JAN RUBINI
World Famous Violinist & Conductor

Exclusive!

BEARS FOOTBALL

W-I-N-D

CHICAGO

560 Kc. 5000 WATTS

A RENEWAL!

And a Shift to a Nighttime Spot

VICKEE

Todd Shipyards, 8:55 P.M.
WNEW, Tues., Thurs., Sat.

THE INDISPENSABLE PEOPLE

A wise man once observed that living through a heated political campaign is the most remarkable experience that comes to an American. For six months he works himself into a mounting frenzy about his candidate. He carries a torch for his man to the breakfast table, to the office, into conferences, and into heretofore friendly and pleasant social gatherings. By election night, he is filled with fear and trembling and drifts off to sleep contemplating the cataclysm that *must* follow, should any but his man become President of the United States.

The next morning he awakens to hear that his man, by some error of judgment on the part of more than half the American people, was not elected. He stumbles to the bedroom window—and outside what does he see? The sun is shining. The neighbor is taking in his milk. On the same old street — still there — is the same old traffic. Men and women are on their way to the same jobs they had yesterday, and all the days before. Youngsters are going to school to pick up where they left off before the election holiday. The nation is moving on.

Once again the voice of the people has risen, and we have a newly-elected President. Some are happy about it. Some aren't. But before many weeks have passed, the Great Truth about our democracy will emerge once again. It is this:

Perhaps as a result of an election—any election—long range progress will be handicapped; and yet, perhaps progress will be expedited—*who can tell?* No one man, no single administration has ever, single-handed, saved a nation populated by a hundred million strong, stubborn people who need no saving; nor, on the other hand, has one man or administration ever been able to block the nation's inevitable destiny. The *people*, with vision and confidence, and an insatiable appetite to find the truth, are the final arbiters of their country's fate. It is the *people* who are indispensable in these United States; people who have shown through a hundred and sixty odd years that they can survive any election campaign, any shock—from droughts that impoverish whole sections of the republic, to wars that detour the basic economy for months or even years.

To these indispensable, indestructible *people*—to this groping, progressing mass of citizenry, the Blue dedicates its facilities and its future.

The Blue is *in the service of the people.*

"THIS IS THE *Blue* NETWORK"

THE AMERICAN BROADCASTING COMPANY, INC.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Hal Aloma	Lexington (300; 75c-$1.50)	3	2,000	262,975
Johnny Long*	New Yorker (400; $1-$1.50)	14	1,925	30,500
Frankie Carle	Pennsylvania (500; $1-$1.50)	5	2,575	14,075
Nat Brandwynne*	Waldorf (550; $2)	10	2,575	30,275
Dean Hudson	Lincoln (275; $1-$1.50)	4	1,000	4,075
Guy Lombardo	Roosevelt (400; $1-$1.50)	6	2,775	18,800
Enoch Light	Biltmore (400; $1-$1.50)	6	1,100	7,150
Vaughn Monroe	Commodore (0; $1-$1.50)	5	1,900	10,750

** Asterisks indicate a supporting floor show. New Yorker, Biltmore, have ice shows. Lexington, Hawaiian floor show. Victor Borge at Waldorf.*

Chicago

Carmen Cavallaro (Empire Room, Palmer House; 700; $3-$3.50 min.). Packed here, as elsewhere. Hefty 8,000.

Glen Gray (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Conventioneers hoisted it to 4,800 this round.

Gene Krupa (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Worshippers at Krupa shrine kept figures hovering around 7,500.

Bill Snyder (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Snyder-Rolly Rolls-Marina combo drew 2,700.

Benny Strong (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Late hours picking up. Strong pulling in 2,500.

Los Angeles

Harry Owens (Ambassador; 900; $1-$1.50). First-of-month pickup boosting tabs to 4,200.

Henry King (Biltmore; 900; $1-$1.50). Beating promise with neat 4,300.

Location Jobs, Not in Hotels

(Los Angeles)

Woody Herman (Palladium B, Hollywood, third week). Beating his own time with bangup 35,500, said to be a new all-time record. Second week equalled first, around 35,000.

Frankie Masters (Trianon B, Southgate, second week). Holding steady for good biz at 7,000 payolas.

Ted Lewis (Slapsy Maxie's, N. Los Angeles, eighth week). Battered tophat a top attraction to 5,200 again.

(Chicago)

Bill Bardo (Latin Quarter; 650; $3-$3.50 min.). Bardo and boff layout including Wally Vernon, who closed (31) Eddie Garr, who opened, with Diosa Costello and Murtah Sisters holdovers, got 3,500.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Standout 4,800 for Claridge and Jane Froman.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster drew 3,800.

Alan Jeffreys and his eight-piece band, renewed effective Nov. 3 for four weeks at the Wardman Park, Washington.

Frankie Roth replaces Bob Harvey as leader of the Palomar theatre orchestra. Harvey held the spot a year. He goes to California.

Madriguera Into Copa

Enric Madriguera's orchestra takes over from Abe Lyman at the Copacabana, N. Y., Nov. 16, taking the spot that Jan Savitt refused last week. Madriguera's last N. Y. date was at the Hotel Commodore, N. Y., last year, when he was with the Morris agency. Copa was booked for him by Abbey Greshler.

Lyman shifts into the Strand theatre, N. Y., from the Copa.

Cincy Musician Wins Partial Victory in Suit Vs. AFM Over Disciplining

Cincinnati, Nov. 7.

Partial settlement of suit by William M. Knox, Cincinnati Symphony violinist, against Local 1 of the American Federation of Musicians, reinstates him as a member of the union temporarily and withholds collection of the unpaid $2,000 fine assessed against him by the local.

Agreement was reached Thursday (2) as the trial reopened before Judge Fred L. Hoffman in common pleas court.

Besides seeking reinstatement, Knox sued for $5,000 damages from the union, alleging that his suspension was illegal, and claiming that he had been a lifelong member of the union, helped to build its prestige and was chairman of the Symphony's orchestra committee when he was suspended and fined $2,500 last spring for calling a so-claimed unauthorized meeting of Symphony musicians to discuss pay and working conditions.

Oscar Hild, president of the local and one of the defendants, stated that the Knox suit questions a union's right to discipline its members. That phase of the action, he added, will be heard later "on its merits."

Joseph Padway, general counsel for the American Federation of Labor, Washington, D. C., obtained the court's permission to reopen the trial in December or January, allowing him time to attend a forthcoming AFL convention in New Orleans.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to "Variety." Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. I'll Walk Alone (11) (Morris)	Mary Martin	Decca
	Dinah Shore	Victor
2. Trolley Song (3) (Feist)	Pied Pipers	Capitol
3. Dance With Dolly (6) (Shapiro)	Evelyn Knight	Decca
	Tony Pastor	Bluebird
4. How Many Hearts (7) (Advanced)	Three Suns	Hit
5. Is You Is Or Is You Ain't (14) (Leeds)	Crosby-Andrews Sis	Decca
	Louis Jordan	Decca
6. Together (5) (Crawford)	Haymes-Forrest	Decca
	Tommy Dorsey	Victor
7. Always Hurt One You Love (16) (Sun)	Mills Bros.	Decca
	Three Suns	Hit
8. Sweet and Lovely (4) (Feist)	Bing Crosby	Decca
	Russ Columbo	Victor
9. Hot Time Town Berlin (2) (Barton)	Crosby-Andrews	Decca
	Bing Crosby	Decca
10. Swingin' on Star (14) (Burke)	Freddie Slack	Capitol

On the Upbeat

Dottie Dotson now singing with Del Courtney orchestra.

Trummy Young, former trombonist with Jimmie Lunceford's orchestra, is conducting a new series of jazz concerts in N. Y., starting Sunday afternoon (12) at the Lincoln Square Center.

Ina Ray Hutton's reorganization deferred for another couple weeks, extending the rest she has been taking.

Jimmy Dorsey's new femme vocalist is Patti Palmer, formerly with Ted Fio Rito. She's ex-wife of Jimmy Palmer, maestro-singer who recently took over Gracie Barrie band.

Anita Barnet takes over advance work on Johnny Long's band this week.

Paul Whiteman cut a V-Disc for Army Special Services, platter featuring a "Then and Now" version of the leader's arrangements of "Whispering."

Jack Bennett has organized a new orchestra after a year overseas with USO units.

Spike Jones inked for a Walter Lantz cartoon in "Swing Symphony" series at Universal.

Bob Wills band slated for a 12-week theatre tour after finishing in San Diego, Nov. 12.

Jimmy Wakely band extended from four weeks to eight at the Casa Manana, Culver City.

Frankie Masters and musicrew check into Universal this week for a musical short.

Blue Barron band, now fronted by Tiny Wolfe, for a run at Bill Green's, Pittsburgh, beginning Nov. 24.

Phil Ingalls orch, a N. Y. outfit, now playing at the Hotel Garde, Hartford, in for an indefinite run.

THE WINNING TICKET!

FOX-TROT A	WHAT A DIFF'RENCE A DAY MADE
WORLD HIT B	LILLI MARLENE (MY LILLI OF THE LAMPLIGHT)
BALLAD C	I'LL REMEMBER SUZANNE
BOLERO D	AGES AGO
SAMBA E	MA-MA-MARIE
REVIVAL F	UNDER THE BAMBOO TREE
NOVELTY G	BARNYARD BAND
RHYTHM H	IF ANYONE ELSE TURNS UP (TURN 'EM DOWN)

With grateful appreciation to all those who have been voting the MARKS ticket these many years and particularly to friends who have helped to make our Golden Anniversary such an overwhelming success.

FRANK HENNIGS, *Gen. Prof. Manager*

EDWARD B. MARKS MUSIC CORPORATION

RCA BLDG. • RADIO CITY
NEW YORK 20, N. Y.

LARRY NORRETT
Fountain Square Hotel
Cincinnati, Ohio

JOE WHELAN
601 Woods Theatre Bldg.
Chicago, Ill.

FRED DEMPSEY
1651 Cosmo St.
Hollywood, Cal.

Par Music, Morris' Mayfair in Mixup On Publication of Crosby Film Score

Unusual mixup between Paramount Pictures and the composers of Par's "Here Come the Waves" score has resulted in two music publishing houses claiming that each has publishing rights to the tunes. Paramount Music, subsidiary of the film outfit, asserts that it will release the score, written by Harold Arlen and Johnny Mercer, and is currently having sheet music and orchestrations printed. It is also demonstrating the tunes to recording companies.

On the other hand, Buddy Morris' music publishing group asserts that its Mayfair firm will have the "Waves" score by virtue of an arrangement previously made with Arlen, who has already accepted an advance on the tunes. Where Mercer fits into the latter arrangement as Arlen's partner is unknown. Mercer himself is connected with Capitol Songs, owned by Capitol Records, in which he is a part-owner.

There is no open dispute between the two companies; each simply claims it will publish the tunes. However, the period needed for exploiting the tunes grows shorter. Picture, with Bing Crosby and Betty Hutton, is due to open at the N. Y. Paramount theatre Dec. 27.

Burke-Van Heusen firm, part of the Morris combine, also has a Crosby score, from "The Great John L." It will work on one song, "I'm a Friend of Yours," immediately. It was written by Jimmy Van Heusen and Johnny Burke. Same firm also has the score of "Belle of the Yukon" by the same writers. Score of the next Crosby film by Paramount, titled "Duffy's Tavern," goes to Paramount Music.

WOR, N.Y., Disc Pressing Plant to Go Into Action Nov. 17 With 6 Machines

Nat Abramson's new record factory is now scheduled to begin operations Nov. 17, with an initial order for the government of 200,000 V-discs. Abramson, who handles talent for the WOR, N. Y., phonograph record end, and heads station's sustaining music department, is a partner in the plant with Pilot Radio, station having no interest. Factory was supposed to have been in action last August, but was stymied by a lack of presses. Plant is in Long Island City.

Until the full complement of 48 presses goes into action (it starts with six), the L. I. factory will press only for WOR's "Feature" record label, first of these to go into production early next year, when the government order is completed. "Feature" is meanwhile pressing at the Clark plant in Newark. Newest releases are four sides by Vincent Lopez, using tunes from "Bloomer Girl" and "Song of Norway."

Availability of a plant, it is claimed, will mark an expansion in WOR's record activities, headed by Bert Schmidt. Station doesn't sign its leaders to contracts, hiring them only for individual dates and paying, reportedly, scale to the sidemen and $500, plus royalties, to the leaders.

WEINSTEIN TEMPORARY HEAD OF ROBBINS FIRM

Harry Weinstein, former manager of Abe Lyman, temporarily replaces Wally Downey as head of Robbins Artists Bureau. He will handle the affairs of the organization, which manages bands of George Paxton, Billy Rogers, Eddie Haywood, Georgie Auld, et al., until Jack Robbins returns to N. Y. from Chicago next week.

some time.

Weinstein says his post will be temporary because he prefers to remain a contact man (he's now with Miller Music, one of the Big 3), and while in action on behalf of the management outfit will remain on the Miller payroll.

All other requirements posed by the split between Robbins and Downey also await Robbins' return. Downey, of course, continues his own agency with Jack Lear associated.

Nat Debbins has left post as general manager of Georgie Auld orchestra and returned to music business as contact man with Brown & Henderson firm, in N. Y.

ASCAP to Complete Own Bldg. Lease This Week

American Society of Composers, Authors and Publishers will complete the lease later this week on a new site for its New York offices. Society will take over the entire building on the southeast corner of 59th street and Park avenue, now occupied by the Anderson Galleries. It's a four-story structure that will be leased for 21 years, not purchased.

Since fairly extensive alterations will have to be done on the building, it's unlikely the Society will move from its present Radio City quarters until next spring.

James' $65,000 In 12 One-Nighters

Harry James took a total of approximately $65,000 out of 12 one-nighters played enroute from the Coast to Frank Dailey's Meadowbrook, where the band opened last week (31). On the dates, James played territory his band has never covered since it achieved its current top rating, and as a result he netted an average of over $5,000 nightly. Combined with the $60,000 or thereabouts he took out of a similar brief string of ballroom dates on the way west last spring, James has probably earned his most important money this year in the one-nighter field. He still refuses to play theatres.

Band will make additional one-nighters on the way west later this month. It's at Dailey's for only two weeks, then goes into Lakeside Ballroom, Dayton, O., Nov. 14; Arena, Cleveland, 15th; Trianon, Toledo, 16; Eagle Ballroom, Milwaukee, 17. On the 18th he leaves from Chicago for California. He never had any intention of playing the Paramount, N. Y., as had been reported, although the Par would like to have him.

DUNHAM TO REBUILD ALONG OLD DORSEY LINE

Sonny Dunham will break up his present band shortly and rebuild it along the instrumentation lines of the old Dorsey brothers combination. Dunham expects to put together five reeds, three trombones, one trumpet, four rhythm, which varies from the Dorsey combo in that there is one extra sax. Switchover will require a completely new library, a costly item, and the junking, of course, of his current book.

New outfit will be ready around Jan. 1 and will probably debut at the Hotel New Yorker, N. Y., where Dunham returns around Jan. 15.

Jess Stacy Again Set To Form Own Orch

Jess Stacy, who once before began organization of a band of his own, is again starting a new combo. He is currently in N. Y. gathering men and expects to start work before the first of the year.

Stacy was with Benny Goodman, and when that band broke up last spring he went to work on a band of his own under a General Amus. contract. Subsequently he dropped the idea to join Horace Heidt. He left that band a couple months ago.

Decision Reserved On Song Suit Vs. 'Parade'

Decision was reserved by Supreme Court Justice Carroll G. Walter last week (2) in N. Y. on the motion by American Tobacco Co., and Foote, Cone & Belding, sponsor and ad agency of the Lucky Strike Hit Parade program for dismissal of the suit by Advanced Music Co.

Suit involves the unfair representation of "Don't Sweetheart Me," owned by Advanced, on sponsor's Hit Parade radio program. Advanced alleges the song was either given unfair rating or entirely omitted from the program. First suit was dismissed recently in Supreme court. Dismissal action involved an amended complaint.

Ink Spots' Situation Moves Herman Ahead at N.Y. Par

Ink Spots situation (see separate story) muddled the entire schedule of the Woody Herman orchestra for the next three months. Herman is now set to play the Paramount theatre, N. Y., opening Dec. 27, his run having been moved up from sometime in February. He was the Par's choice to fill in the time left open by the Spots' cancellation and is the fourth band to secure this choice date. Glen Gray's Casa Lomans, Tommy Dorsey and Benny Goodman are the others.

Herman's bandsmen were originally to have flown from the Coast late in December in Army bombers (duplicating his trip west) to play at a Tucson air field, then on to Minneapolis. After the Orpheum theatre there he had Michigan theatre, Detroit (opposite Artie Shaw at the Downtown there), and other theatres until Jan. 19, when he was due into Frank Dailey's Meadowbrook, Cedar Grove, N. J. All have been cancelled and will be redated.

Herman, incidentally, re-signed with General Amus. Corp. last week for an undisclosed term. He had been the object of a bid by Music Corp. of America.

Philbin, Masters File Suits Vs. Long On Broken Pacts

Maestro Johnny Long and the American Federation of Musicians were finally served with papers last week in the expected suit against the bandleader by attorney A. Edward Masters, who claims Long owes him $12,000 on a contract the leader abrogated. Masters has been preparing the suit for weeks, ever since the AFM decreed his contract with the leader was excessive in its financial terms and ordered Long to cease honoring it.

Because of the union's interference, it is made a co-defendant by Masters, who alleges the decision constitutes "inducing breach of contract."

Agreement between Masters and the leader was written in 1943, he claims, and had 10 years to go.

Jack Philbin, who was Long's personal manager and who was eased out of the band's picture at the same time, as Masters, by the union's action, also filed suit against the bandleader last week. He asks $102,000 in a breach of contract cause, based on a five-year agreement calling for 20% of the net earnings of the orchestra. Agreement had four more years to run. He also had a guarantee arrangement.

Philbin was not figured as able to file since the union requires its permission before such action can be taken. Apparently, he is not holder of an AFM management license.

BILL MILLER RHUMBAS CUGAT FOR OWN NITERY

Hollywood, Nov. 7.

Bill Miller, owner of Luna Park, is here talking a deal with Xavier Cugat for the rhumba bandman's own nitery in N. Y.

Miller would finance the proposition on a partnership basis.

Decca's $743,832 Net For 9 Months in 1944

Decca Records' stock continues to rise. Company declared a net profit last week for the first nine months of 1944 of $743,832, this after setting aside a total of $749,606 for estimated income and excess profits taxes.

Statement places a value of $1.91 each on 388,325 shares of capital stock outstanding as of Sept. 30 last, and is an increase of 16c. over the $1.75 par value of the stock same period last year.

Link to Coast Dec. 15

Harry Link returns to Hollywood from N. Y. Dec. 15 for another three-month period. He acts as consultant to Metro studio heads on tune material for musical productions.

Link is general professional manager of Feist, Inc., part of the Big 3.

With Election Over, Bands' Theatre Biz Hopes for Upbeat; Big Slashes Mulled

Forthcoming month or six weeks will give theatre bookers and agents the answer as to whether or not the unusual intensity of this year's election campaigns is the answer to the sharp b.o. drop in bandfilm theatres throughout the country, or whether the business is due for the long-expected puncturing of war-inflated salaries. In too many instances in the past couple of months the houses playing top-name bands in conjunction with vaude acts and films have done consistently poor business, and the drop has not been confined to one area.

One house in the midwest, the Palace, Cleveland, was unable to make any money with three solid-name maestros in a row, for example. Other houses in Chicago, Detroit and Boston, plus the Warner theatres in Pittsburgh and Philadelphia, have found losing weeks while just managing to break even on others, and the condition frankly has some of the bookers and agents worried. Others are not losing any sleep, claiming that as soon as the argument between President Roosevelt and Dewey would be cleaned up, the b.o. would bounce back—they hope.

If, however, things don't return to normal, then the theatre field, insofar as bands are concerned, is probably in for a drastic revision of prices, a course that will hand too many leaders a solid jolt. Both bookers and agents feel there are far too many maesstros now quoting $5,000 to $7,500 prices for their services, while popularity, facts and figures unmistakably label them with a $3,500 tag. They have been paid their own demands because the war boom kept the b.o. humming.

It'll be a case of batting down expenses, which means kicking the props out from under a lot of musicians who aren't worth half what they're demand from maestros. At that, this chore will probably give many leaders great delight, but the process will still be painful until all is again smooth.

Ex-John Phillip Sousa Musicians in Annual Meet

Approximately 75 former members of the band led by John Philip Sousa met in N. Y. Monday (6) evening at the first annual affair of the Sousa Band Fraternal Society. They came from all parts of the country to dine and chin over old times. Sousa died in 1932.

Of those at the shindig, four were from among the original outfit started by Sousa in 1892. Altogether there are already more than 100 members, with more joining constantly.

AFM Stresses No Disc Pacts

American Federation of Musicians sent letters to agencies and band managers last week for the second time on new ruling made at the national convention last summer forbidding leaders to negotiate contracts with recording companies not signed with the AFM. It also reiterated "the extreme importance" of being certain that all contracts for any type of work include the clause voiding them if the AFM for any reason calls a strike. This clause is now affixed to all band agreements and it automatically cancels a theatre pact, for example, if the union calls a strike against theatres.

In a postscript, the union warned members that RCA-Victor and Columbia Records have not yet agreed to its terms and that until they do so no contracts can be arranged with either.

DISSENSION PROMPTS MILLER TO QUIT PMM

Dissension among members of the Professional Music Men and the pressure a small faction within that group has been applying in his direction for months resulted in the resignation of Bob Miller from that organfzation last week. He shifts Dec. 1 to a spot as general manager of Marchand Music, while his positions as secretary to the PMM and Music Publishers Contact Employees union remain unfilled. It's said the jobs have been offered to Joe Santly, who held them once before.

Miller has been harassed for some time by a group of PMM members who have been objecting to the fact that while his salary was being paid by the PMM, most of his work was in the union's behalf. They couldn't see why PMM should shell out his stipend when, they claimed, the only thing Miller did to earn the money was put together and run the latter's annual affair. PMM is a benevolent organization and the dissenting members felt that his weekly pay was draining the treasury of money that should be paid by the union.

Eddy Howard Shuttles To N.Y. for Raleigh Airer

Eddy Howard's orchestra, chased out of New York by Local 802 of the American Federation of Musicians, opens at the Roosevelt hotel, Washington, tomorrow night (Thursday) for four weeks. Howard, on the Raleigh radio program every Wednesday night, will absent himself from the spot each week to commute to N. Y. for the show. He reportedly will use a studio band.

Howard came into N. Y. from Chicago this trip specifically for the Raleigh program but has been unable to do other work in 802 territory. He has been on the show for weeks and had been tentatively set in several spots locally, but was locked out by the union. Latter has a rule against out-of-town bands doubling radio shows and locations in its territory, although it occasionally relaxes it.

FIELDS STILL A MAESTRO

Irving Fields, maestro at the Hotel Savoy-Plaza, N. Y., is now in the Army, but still batoning. He's with the Fort Dix band.

Besides the Savoy-Plaza spot, Fields was a Blue network musical director.

Vincent Lopez Sued By Vocalist Seeking Release From Contract

Suit was disclosed last week in N. Y. supreme court against Vincent Lopez when Justice Carroll G. Walter denied a motion for dismissal of a complaint filed by Mary Elizabeth Seawell, known as Karole Singer. Plaintiff, now appearing with Lopez band, seeks to have a three-year management contract entered into in 1941, while a minor, declared void, and to enjoin Lopez from asserting that he is her exclusive manager. Contract, ended this year, calls for an option of five more.

Complaint alleges that contract was not a reasonable one, with Lopez getting the best of the deal. Singer alleges that prior to coming of age this year she tried to disaffirm the contract, but Lopez falsely stated to her that she could not do it, but he would release her for $15,000.

Plaintiff, through her attorney, further alleges that the contract was secured by fraud and misrepresentation. She claims that under the agreement Lopez is conducting a theatrical employment agency. It calls for procurement of engagements and that the law requires an agent to charge only 10%, while her contract called for a 25% share of her earnings. She also seeks return of illegal fees paid Lopez for the first three-year period of the contract.

VOTING FRIDAY ON LINK OF PMM, PLUGGERS

Voting on the amalgamation of the Professional Music Men, benevolent outfit, and the Music Publishers Contact Employees union, will end this week, with the casting of ballots by members of the PMM in N. Y. meeting Friday (10). Over the past weekend ballots were mailed to out-of-town members and these are to be returned prior to this week's final meeting of the N. Y. group, the largest segment of the membership, of course.

Dovetailing of the two organizations has been in the works for a long time.

NBC, CBS, Blue, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Oct. 30-Nov. 5, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list) The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

TITLE	PUBLISHER
A Kiss to Remember	Lincoln
Always—†"Christmas Holiday"	Berlin
Come With Me My Honey	Santly
Dance With a Dolly	Shapiro
Don't Fence Me In—†"Hollywood Canteen"	Harms
How Many Hearts Have You Broken?	Advanced
I Don't Want to Love You	Chelsea
I Dream of You	Embassy
I'll Walk Alone—†"Follow the Boys"	Morris
I'm Making Believe—†"Sweet and Lowdown"	BVC
It Could Happen to You—†"And Angels Sing"	Famous
It Had to Be You—†"Show Business"	Remick
Let Me Love You Tonight	Robbins
Magic Is the Moonlight—†"Bathing Beauty"	Southern
Strange Music—*"Song of Norway"	Chappell
Sweet and Lovely—†"2 Girls and Sailor"	Feist
The Very Thought of You—†"Very Thought of You"	Witmark
Together—†"Since You Went Away"	Crawford
Trolley Song—†"Meet Me in St. Louis"	Feist
Turn Off the Rain	Brown
Twilight Time	C-P
Two Again	Southern
Waiting	BMI
What a Difference a Day Makes	Marks
Whispering—†"Greenwich Village"	Miller

† *Filmusical.* * *Legit musical.*

Hoagy Carmichael's songs for children will be published as a book of records for the Christmas trade by the Silver-Burdette company.

New instrumental to be released by Robbins music shortly is "Gone with the Woodwinds," written by Jeanne Burns for Shep Fields' orch.

10 Best Sheet Sellers

(Week Ending, Nov. 4)

I'll Walk Alone	Morris
Dance With Dolly	Shapiro
Always	Berlin
Together	Crawford
Trolley Song	Feist
White Xmas	Berlin
Swingin' On Star	Burke
You Always Hurt	Sun
Hot Time Town Berlin	Barton
How Many Hearts	Advanced

Considerable Interest In Marden's Riviera Becoming Ballroom

Idea of turning Ben Marden's Riviera, across the George Washington bridge from N. Y., into a glamor-ballroom seems to have gained considerable interest. Started by Tommy Dorsey, who has been negotiating with Marden for the spot, other ideas have come along, one sponsored by Music Corp. of America, which sought to get a bunch of top name maestros interested in financing the spot, and, of course, playing it for a stipulated number of weeks a year. Others are claimed to have approached Marden.

Owner himself, however, is said to have approached a name singer on the idea of lending his handle to the joint and spending a few weeks there a year.

Dorsey's negotiations with Marden, incidentally, aren't as hot as formerly.

Johnny Richards Settles on Mass. Date

Johnny Richards orchestra settled its contractual dispute with the owners of Coral Gables, Weymouth, Mass., late last week and will open instead at Post Lodge, Larchmont, N. Y., Friday (8) for possibly eight weeks. Whether the run will last that long depends on whether the spot secures a network wire.

Richards was under contract to Coral Gables to return there (8) for two weeks, following current Louis Prima. Spot somehow got its wires crossed and booked Tommy Reynolds for 10 weeks, opening at the same time Richards was due. At first, muddle was to have been smoothed by Richards playing out one week, but later he settled by accepting a week's salary without playing at all.

Marathon Anni

Los Angeles, Nov. 7.

Los Angeles Musicians Association said it with music of 13 bands to celebrate its 50th anniversary.

Crowd of 8,000 at the Shrine Auditorium heard a 13-hour program, from 1 p.m. to 2 a.m.

Indiscriminate Salaries to Sidemen Held Slating Trouble for Maestros

Possibility that many bandleaders, who have been indiscriminately awarding increasingly higher salaries to retain—or secure musicians, will be in trouble in the near future with the Treasury Department is indicated by Government reps. Treasury is now auditing tax returns for 1942 and 1943, and the hefty salaries paid by leaders, many of which are asserted to be in violation of Governmental regulations, will come to light.

There are definite rules, laid down by the War Labor Board and Treasury department governing musicians. They prohibit paying more money to fill any sectional chair than the highest paid man in each section was drawing as of October, 1042. Not all leaders have been hewing to these rules or properly applying for permission when they don't, it's said. However, in many of the latter cases, the situation can't be helped, due to being caught a man or two short while on the road.

Government men are said to be interested, too, in some of the unusually high coin being dispensed lately, which, in some cases, is making the salary jumps earlier in the war look puny. For example, they can't figure the claimed $750 weekly being paid Roy Eldridge by Artie Shaw and the $500 being paid Buddy Rich by Tommy Dorsey. Rich, incidentally, is said to have been offered $1,000 weekly by both Shaw and Count Basie and he is said to be anxious to leave Dorsey, with the latter holding him to his contract.

Billy Usher Joins Harry James Band

Billy Usher takes over the vocal chores with Harry James' orchestra Friday (10), replacing Buddy DeVito. Latter has been drafted and leaves immediately for service. He couldn't even finish the current Meadowbrook chore with James, which closes Sunday (12).

Usher was formerly a soloist, later worked with Sonny Dunham. Recently he has been soloing again.

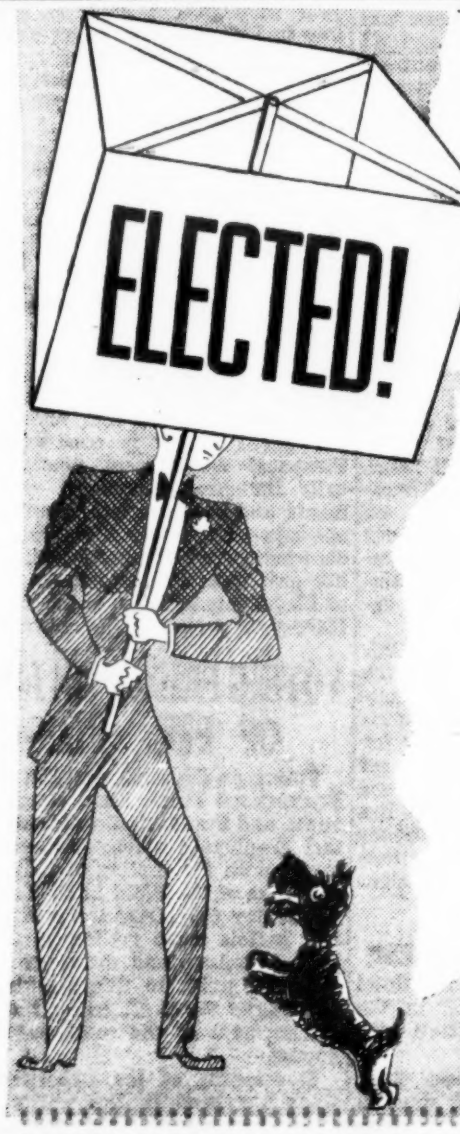
Don Swann, former arranger for Xavier Cugat, formed his own eight-piece band, opening at Cafe Tropics, Hollywood.

Top Tunes for Your Books
An All-Time Favorite
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Music by . . .
JIMMY McHUGH
Published by
MILLS

CARL HOFF
And Many Other Top Notch Orchestra Leaders
Use this 3x5 VISUAL record of song hits of over 100 publishers, plus old favorites. Includes lead sheets and lyrics of chorus. SAMPLES FREE.
1619 Broadway New York 19
TUNE-DEX

CHARLIE ROSS
(Formerly Prof. Mgr. Paramount Music)
NOW
General Prof. Mgr.
BARTON MUSIC CORP.
1619 Broadway, New York
CHICAGO HOLLYWOOD

TOP HIT OF YESTERDAY . . .
A GREAT POPULAR STANDARD TODAY
DON'T BLAME ME
VICTOR RE-ISSUE 30-0827 SHEP FIELDS
For new artist copies and arrangements
Contact Standard Exploitation Department, The Big 3
PHIL KORNHEISER, Manager
1619 Broadway, N. Y. 19 • Circle 6-2939



The ballad with the greatest appeal!
LET ME LOVE YOU TO-NIGHT
Lyric by MITCHELL PARISH Music by RENE TOUZET
The fastest moving novelty of the day!
AND HER TEARS FLOWED LIKE WINE
Lyric by JOE GREENE Music by STAN KENTON and CHARLES LAWRENCE
ROBBINS MUSIC CORPORATION • 799 Seventh Avenue, N.Y.19
JERRY JOHNSON, Gen. Prof. Mgr.

A smash hit that will live with the great American songs!

Another 'I'LL GET BY' from the same publishers

A WONDERFUL WINTER

(FOR YOU AND ME)

Introduced by GUY LOMBARDO

Saturday, November 4

BOBBIE MELLIN
Prof. Mgr.

JOHNNY FARROW
JULIE LOSCH
WALTER FLEISCHER

HARRIET SMITH
Woods Theatre Bldg.
Chicago, Ill.

LUCKY WILBER
6425 Hollywood Blvd.
Hollywood, Calif.

I'M CONFESSIN'

THAT I LOVE YOU

BOURNE, INC.

MUSIC BORN TO LIVE

799 Seventh Avenue, New York, N. Y.

"BUSINESS AS USUAL"

"VARIETY," Nov. 1st
(Loew's State, New York)

OSBORNE WOW 37G

"With aid of Osborne orch, is pulling in fancy fashion, week looking $37,000 or more. Holds over."

THEATRES TO FOLLOW:

ORIENTAL, CHICAGO
PALACE, CLEVELAND
EARLE, PHILADELPHIA
RKO, BOSTON
STATE, ALLENTOWN
STATE, HARRISBURG
ADAMS, NEWARK
STATE, HARTFORD
PALACE, YOUNGSTOWN
CAPITOL, WASHINGTON

Management
GENERAL AMUSEMENT CORP.
New York • Chicago

Slack Folds Band, Citing Agency's Lack of Bookings

Freddie Slack' orchestra disbanded for the second time within a couple months following its closing, Nov. 2 of a three-day theatre date at Fall River, Mass. Slack and Joe Glaser, band's manager, both are bitter about the fold of the band, alleging it was due to the failure of the William Morris agency to supply the outfit with sufficient consecutive bookings.

Slack broke up his band the first time about six weeks ago, when his time wasn't filled in completely enough to make operation worth while. He subsequently revived the outfit to play a week at the Earle theatre, Philadelphia, and subsequent split-weeks. Leader's plans are not definite.

Chas. Ross Switches To Sinatra Outfit

Charlie Ross, former professional manager of Paramount Music Co., switched over to general managership of Frank Sinatra's music firm affiliate, Barton Music, Monday (6). Ross goes into Barton on a two-year contract with a "copy deal" (percentage of every copy sold) and a percentage of the firm's profits.

Ross was offered the deal over a week ago, but did not sign until Saturday (4). His spot at Paramount has not yet been filled.

Ross' deal with Barton has no connection with the deal reported last week between Paramount Pictures, owner of Paramount Music; Sinatra and Sammy Cahn and Julie Styne, songwriters. That's still in the works.

Regina Youth Hops

Regina, Sask., Nov. 7.

Organizations interested in youth welfare are sponsoring weekly Saturday night dances at city hall auditorium here. Dancers all must be under 21 are tabbed 25 cents. Dancing is from 8:30 p.m. till 11:30.

If the idea is successful, city council will see to it that the youngsters have a 'teen-age centre complete with juke box and cokes.

Craddock Wounded

Regina, Sask., Nov. 8.

Lieut. J. Douglas Craddock, of Regina, was wounded while serving with the Canadian Army in France.

He was a member of various Regina dance bands and is a former president of the musicians' union here.

Music Notes

Saul Chaplin and Eddie de Lange turned in three of their five tunes for "A Thousand and One Nights" at Columbia.

Robbins Music Corp. is publishing Russell Bennett's "The Four Freedoms Symphony," based on paintings by Norman Rockwell.

Frances Saunders took over professional manager post with March-and Music in New York.

Sid Lorraine bought Harvest Songs Co. catalog from Max Mayer in N.Y. Firm is ASCAP.

Triangle Music takes score of Olsen & Johnson's "Laffin' Room Only," written by Burton Lane.

Jack Kenney opened his own publishing firm, Jack Kenney Music Co., in Hollywood.

Johnny Burke and Jimmy Van Heusen signed to write tunes for an untitled musical at Paramount.

Words & Music, Inc., will publish "The Lincoln Song of Old Man Willets," ballad about Abe Lincoln by Robert Abrams, printed recently in Satevepost. It was set to music by Hilda (Mrs. Meyer) Davis, producer-maestro's wife. Fred Waring will premiere the work on a forthcoming air program.

Rocco Vocco, of Bregman, Vocco & Conn, leaves for Hollywood next week (15) for three months.

Miller Music to Undergo Exam in Music Action

Examination of Miller Music, Inc., before trial was granted Jane Cowl by Supreme Court Justice Bernard Shientag in New York last week, in connection with her suit to recover royalties for certain musical numbers published by Miller, since 1931. Examination is scheduled for Nov. 8, and calls for the production of books and records of the publishing house.

Miss Cowl alleges Miller has been publishing and exploiting "Drums in My Heart" and "You're Everywhere" since 1931, without contract and failed and refused to pay royalties. She alleges that the first time any royalties were offered was in 1940 and 1941, which she has refused, because no accounting nor royalties was proffered during prior years.

Miller, in answer to the suit, claims that they had no knowledge of Miss Cowl's alleged claims and that she is barred from bringing suit for neglecting to assert ownership of the songs.

Miller claims that contracts were entered into with Vincent Youmans, Inc., in 1931 for exclusive rights to the songs involved and obtained copyrights to the songs in the names of Miller and Youmans between 1931 and 1932. In entering the contract, Miller claims that Youmans represented that the corporation was the sole owner of the rights and that the writers of the tunes were Vincent Youmans and Edward Heyman.

Miss Cowl alleges she entered into contract with Vincent Youmans, Inc., in 1931, to write book and lyrics of a play which she composed with Jane Murfin, titled "Smilin' Thru." Contract called for 37½% of the publication rights of the songs, whether or not used in the play.

Al Newman conducting his original score for "Sunday Dinner for a Soldier" at 20th-Fox.

Inside Stuff—Orchestras—Music

In a bid to secure Meadowbrook, Cedar Grove, N.J., as a Blue remote origination point, that network offered operator Frank Dailey last week a string of five half-hours weekly. However, before the shots could be secured, CBS would, of course, have to be dropped. Spot has only two shots on the latter web. Dailey has two CBS also at his Terrace Room, Newark.

Blue's bid was not taken, the CBS wires remaining in both niteries. In addition to that net's lines, both have a string of Mutuals weekly and locals on WAAT, Newark.

Publishing deal has to be worked out on music of Fritz Kreisler operetta, "Rhapsody," which opens Saturday (11) at Century, N.Y. New lyrics by John Latouche were set to the Kreisler music, producer Blevins Davis ceding lyrics to Kreisler's concert manager Charles Foley, who owns rights to the Kreisler music. Foley, in turn, gave publishing rights of songs to Max Dreyfus (Chappell). Latouche, however, is under contract to Jack Robbins. Robbins has made an issue of the matter, and will work out deal with Dreyfus.

Chubby Jackson, bassist with Woody Herman's orchestra, is negotiating with Fred Gretsch company, instrument makers, for the production of a five-string bass, a development of his own for which he has applied for a patent. Ordinary bass uses only four strings.

His ideas are being incorporated in a special "method" book being put out by Charling Music, Herman-owned subsid of the Buddy Morris publishing group.

Leeds Music claims it has been offered $7,500, among other offers, by Feist Music for the copyright to the song, "My Heart Sings," sung by Kathlyn Grayson in Metro's "Anchors Aweigh."

Tune was a hit in France in 1935 and assertedly was brought over here by Jean Sablon; later, American lyrics were tailored for the melody by Harold Rome.

Gil Rodin and Ray Bauduc, major domo and bassist, respectively, of the defunct Bob Crosby orchestra, were in N.Y. on furlough from their Texas Army posts last week. Both expect discharges from service soon, but neither apparently has any definite musical plans. Rodin expects to go to Palm Springs, Cal., for a month of rest and relaxation if he's released.

Raise for Local 77 Prez.

Philadelphia, Nov. 7.

A petition has been submitted to Local 77, American Federation of Musicians, urging that the salary of the president be raised from $4,000 to $5,000 a year; because of "increase in living costs."

The proposal, as well as one raising wages of the assistant secretary to $2,640 will be voted upon by the membership.

Teddy Wilson Divorced

Cleveland, Nov. 7.

Teddy Wilson, pianist and bandleader, was not such a good husband, charged his wife, who won a divorce from him in Cleveland.

Mrs. Irene Wilson, married to musician 12 years, charged him with willful absence. Pianist was formerly a member of Benny Goodman's orchestra until he organized his own crew.

THE *first* PERFORMANCE
OF THE FIRST *new* SONG
OF MUSIC'S *newest* PUBLISHER

GUY LOMBARDO

INTRODUCES

COMIN' AROUND THE CORNER

Lyric by MACK DAVIS — Music by ROBERT WILSON

On Saturday night,
November 11th, over the
Blue Network, 10:00 p.m.

The new IRVING BERLIN MUSIC COMPANY

DAVE DREYER, General Professional Manager
TEMPORARY ADDRESS, 799 7TH AVENUE, NEW YORK

SOON "COMIN' AROUND THE CORNER" TO 1650 B'WAY, NEW YORK

Outstanding Material for the Forthcoming Musical Season

Paramount Presents

'HERE COME THE WAVES'

A Mark Sandrich Production

Starring

BING CROSBY
BETTY HUTTON
SONNY TUFTS

With Great New Songs

By

JOHNNY MERCER
And
HAROLD ARLEN

I PROMISE YOU

LET'S TAKE THE LONG WAY HOME

AC-CENT-CHU-ATE THE POSITIVE

There's a
FELLOW WAITING IN POUGHKEEPSIE

HERE COME THE WAVES

A. P. Waxman Presents

'SADIE THOMPSON'

A Rouben Mamoulian Production

With

A Distinguished Cast
And
An Outstanding Score

By

HOWARD DIETZ
And
VERNON DUKE

THE LOVE I LONG FOR

POOR AS A CHURCHMOUSE

IF YOU CAN'T GET THE LOVE YOU WANT

WHEN YOU LIVE ON AN ISLAND

A GAY GARDEN IN THE SKY

★ **Duke Ellington's Smash Ballad** ★

DON'T YOU KNOW I CARE

Lyric By MACK DAVID

Recorded By

JUNE HUTTON with Paul Weston's Orchestra on Capitol Records
JIMMY DORSEY and His Orchestra on Decca Records
ABE LYMAN and His Orchestra on Associated Transcriptions
VAUGHN MONROE and His Orchestra on Langworth Transcriptions

IN PREPARATION—THE MUSIC FROM

THE THEATRE GUILD PRODUCTION

'SING OUT SWEET LAND'

With

ALFRED DRAKE

Burl Ives and a Brilliant Cast of 70 Singers and Dancers

FAMOUS MUSIC CORPORATION **PARAMOUNT MUSIC CORPORATION**

Publishers to Paramount Pictures

SIDNEY KORNHEISER, General Manager

NEW YORK • CHICAGO • CINCINNATI • HOLLYWOOD

Most Vaude Performers Rated Indie Contractors in New Clarifying Rule

Washington, Nov. 7.

Following its temporary action of last February, Bureau of Internal Revenue has finally come out with a clarification of some "variety entertainers" for Federal employment and withholding tax purposes.

Memorandum from Joseph D. Nunan, Jr., Commissioner of Internal Revenue, to district collectors, explains that, in general, vaude, nitery, etc., entertainers moving to different short-term engagements are to be rated as independent contractors. This, however, does not cover those operating under a "Form B" type contract, nor those performers who are clearly employees, such as the permanent chorus line of a nightclub, etc. Memorandum says in part:

"In general such variety entertainers (independent contractors) are those who acquire and perform their own repertoires in a series of short-term engagements for a number of different operators under contracts which ordinarily specify only the time, remuneration, place and duration of each engagement.

"Generally, variety entertainers perform their special routines in a series of short-term engagements for a number of different operators of theatres, nightclubs, restaurants, and similar establishments under contracts which ordinarily specify only the time, remuneration, place and duration of each engagement. The control, if any, which is exercised by such operators over the performance of their services is purely incidental to the continuity of the entertainment programs. Such entertainers will be considered to be independent contractors for Federal employment tax purposes and for purposes of the income tax withholding.

"This is not applicable, it is explained, for "those performers in a 'stage show,' 'floor show,' etc., who are clearly in the operator's employ; e. g., an orchestra, glee club and chorus line.

"This does not change the position of the Bureau with respect to musicians, entertainers, or actors who perform services pursuant to a 'Form B' contract, or any other contract having substantially similar provisions. The rule is equally applicable in the cases where leaders of orchestras pursuant to 'Form B' contracts, or other contracts having substantially similar terms, undertake to furnish a 'complete unit of entertainment' comprised of orchestra members and 'acts' irrespective of whether remuneration is on the basis of a stated sum or on a percentage of the gross receipts. Variety entertainers performing services under such circumstances and conditions are excluded from the rule and are considered to be employees of the operator."

O'Malley Prez Of Nat'l Agents

Chicago, Nov. 7.

David P. O'Malley, Chicago booker, was elected president of the National Assn. of Theatrical Agents Sunday (5) at the organization's first annual meeting. Organized last June, group has 235 members located in cities from Pittsburgh to the Coast.

Aims of the association, according to O'Malley, are to work out mutual problems of bookers and agents, watch prices of talent and develop a code of ethics for members. Outfit is currently making a survey to determine how many bookers and agents are eligible for membership throughout the country prior to launching an intensive membership drive.

Other officers include Pete Iodice, Detroit, v.p.; Marty Cain, Cleveland, v.p.; Jack Blue, Denver, v.p.; Lyman Goss, Chicago, secretary-treasurer. Nineteen members were elected to the Board of Trustees.

Howard, Wash., Agrees On New AGVA Contract

American Guild of Variety Artists this week drafted a basic agreement for the Howard theatre, Washington, D. C., which had been declared unfair by the union some months ago.

Deal classifies house in class "B" salary bracket but with a Class "C" operating schedule because of limited seating capacity and low b.o. scale. House plays sepia bands and acts. A. E. Lichtman, operator, is expected to sign AGVA pact this week.

Class "C" operating classification calls for overtime on over 30 shows weekly for acts getting $350 or under. While unfair classification will not be officially lifted until new pact is inked, AGVA relaxed decree during interim of negotiations.

LAURETTE and CLYMAS
Pantomime Satirists
Just Concluded
MAYFLOWER HOTEL
Akron, Ohio
Now at the
JEFFERSON HOTEL, ST. LOUIS

ACTS! COMICS!
WE WRITE MATERIAL FOR HEADLINERS
JULES and HENNY KLEINMAN
25-31-K 30th Rd., Long Island City 2, N. Y.
Free Catalog of Prepared Material Available.

'Follies Bergere' Opens Tour on Xmas Day

Clifford C. Fischer's "Follies Bergere" begins a one-niter and vaudefilm tour Christmas Day at the War Memorial Aud., Trenton, for one night, to be followed by four days at the State theatre, Hartford, Dec. 29 through Jan. 1. Other bookings follow.

Nut for unit, which includes more than 40 people, reportedly is near $10,000 per week. When playing vaudfilm theatres running time for show will be cut from two and one-half hour one-niter schedule, with all persons remaining in show.

Consolidated Radio Artists is agenting.

Sinatra's $10,000 Date At Buff. Boomerangs On Civic Orch Sponsors

Buffalo, Nov. 7.

Advance announcements by the Buffalo Civic Orchestra, Inc., of the signing of Frank Sinatra for a single appearance at Memorial Auditorium Nov. 16, at the alleged contract price of $10,000, boomeranged on the sponsors this week.

When the Common Council received a request from the orchestra group for a reduction in the rental of the hall, the reason for the event was stated as "giving to Buffalo a form of entertainment which has in previous years been sorely neglected." City officials commented that while Buffalo may have been "sorely neglected" by The Voice, the Civic Orchestra has been providing concerts in the city parks for several years, and the request for the rental reduction was countered by the officials with finger-pointing at the announced $10,000 guaranteed to assure Sinatra's appearance.

LIQUOR UP TO 80% OF NORMAL IN PHILLY CAFES

Philadelphia, Nov. 7.

It looks like the liquor famine is over in the Philly nitery belt.

Last week boite operators received word from the State Liquor Control Board that their liquor allotment has been raised to 80% of their normal pre-rationing purchases. This was the second increase since booze-rationing went into effect here. Original slash was down to 50% of normal purchases. A couple of months ago liquor quota was raised to 60%.

Latest increase also brought with it the promise that all rationing may be ended here by the end of the year.

Andrews Sis to Retain Status as Freelancers

Andrews Sisters, free agents for past couple months since the expiration of their General Amus. Corp. booking contract, will probably continue in that state. They will be booked in the various fields in which they work by Lou Levy, their manager, or by whatever agent approaches with an acceptable deal.

Trio has been booked since closing at the Paramount theatre, N. Y., about a month ago, on a concert tour set by Century Concerts, and for their forthcoming radio program by Century Artists, Ltd.

Allentown Nixes Vaude

Allentown, Pa., Nov. 7.

Mayor Brighton C. Diefenderfer prevented the "grand opening" of Sunday vaudeville in Allentown on Sunday (5), when he ordered police not to allow the show to go on and warned the promoters that they would face arrest if they insisted on putting on the show.

The promoters planned Sunday vaude in the Farm Market building and advertised it as "Sunshine Valley Ranch," five acts having been billed.

"We don't want vaudeville Sundays, we haven't had it in the past and we don't want it now," Mayor Diefenderfer said. He made his decision Saturday (4), and admitted he had no complaints from any citizens.

Two shows were to have been given, afternoon and evening. There is a church near the building, and this, the mayor said, had some influence in his decision.

Peggy Mann, last with Gene Krupa, starts sustaining on WCAU, Philadelphia, tomorrow night (Thursday) on "Music for Warrington" program, 12:05-12:30 a.m.

AGVA Ruling of Adams, New'k, As Indie Despite Par Interest Nips Shows Hike

Despite Paramount's interest in the Adams theatre, Newark, N. J., house remains an independent in sttatus as far as the American Guild of Variety Artists is concerned via ruling to this effect handed down by the talent union last week.

Adams operators wanted theatre declared a chain house, which, if granted, would have tilted maximum of weekly shows to 36 as against 30 allowed weekly in independent houses. In essence this means that indie houses must pay pro rata overtime on all shows beyond 30 weekly, with the circuit or chain houses having the six extra-performance edge before having to pay overtime.

Matt Shelvey, national administrator of AGVA, points out that this is not a discriminatory measure against the indies, claiming that the contract for the chains on the 36 shows weekly basis was pacted for five years by a previous administration at AGVA and does not mature until December, 1945. The indie pacts antedate the circuit contracts by three years, and there is a strong likelihood that when the circuits' contract matures, these houses, too, will be held to a 30-shows weekly maximum.

Shelvey added that AGVA has set scales for various houses in three different classifications and that the overtime pay in all is only effective for the smaller-salaried acts. Scales were arrived at after survey of houses, with consideration given boxoffice scales and seating capacities, and are broken down as follows: "A" houses require overtime for all acts getting $800 or under, "B" on $500 or under and "C" on $350 or under. Acts receiving salaries above these figures are independent agents as to numbers of shows they'll play but AGVA has invoked the overtime scale to that the lower-bracket acts may not be employed to help carry a high-salaried act, or those playing percentage dates, to phenomenal grosses via the extra shows unless they are paid for the overtime shows.

Brennan to Have Savoy Part in New Vaude Act

While Jay Brennan will return to the stage teamed with Harry Antrim in an act along the lines of that in which the former appeared with the late Bert Savoy (Savoy & Brennan), there will be a switch in parts. Brennan will do the female impersonation caricature, instead of being the straight man, as he formerly was. Antrim, who straighted for the late Jack Wilson, will have the same assignment in the new combo. He recently withdrew from the Chicago company of "Kiss and Tell," being with that show for more than a year. It had previously been reported that Antrim would have Savoy's part.

The Brennan-Antrim turn, which was suggested by Billy Rose, may be in the latter's next N. Y. Diamond Horseshoe Cafe show, a new revue also being a possibility.

Ink Spots Still On Split Verge

Situation betwen tenor Billy Kenny, of the Ink Spots, and manager Moe Gale, over the former's refusal to allow Ivory (Deke) Watson to return to the group, continues to hover on the brink of a complete breakup of the combination.

Due to the internal struggle going on, Gale last week cancelled the scheduled Dec. 27 opening at the Paramount theatre, N. Y., as a means of protecting the house against being left high and dry with too little time to secure a replacement. Woody Herman's orchestra has ben moved up into the vacated position, from a February date.

Spots were also pulled off the Kate Smith broadcast. They were due for eight weeks on the show and had fulfilled two.

Gale was on the jump latter part of last week and early this week, huddling with attorneys. He is endeavoring to prevent a smashup of an attraction that is rated one of the most powerful b.o. vocal combos ($5,000 weekly in the theatres) in the business.

AGVA Members Told To Stay Out of Wrong Places

Los Angeles, Nov. 7.

Members of the American Guild of Variety Artists were warned to avoid risque club shows, strip teases, lewd dancing and other immodest acts, in a general communication issued by Florine Bale, western director.

Performers were cautioned not to mingle with audiences or drink on the job, under pain of fine and suspension. Penalties will also be levied on agents responsible for such bookings.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 7.

Lillian Mansfield, who graduated from here with o.k., shot in for that yearly checkup. Got an all clear from medicos, gifted the less fortunate and returned to N. Y.

Eleanor Dawn, who has done considerable bed routine, now upped for meals.

Tom Kirby, former agent with the Pat Casey office, sent greetings to the gang last week.

Ruth Hatch and Betty Huntington, both of whom cured here, now holding responsible jobs in N. Y.

Benny Ressler has improved sufficiently to receive permission to go to Utica, N. Y., to attend a meeting of the committee for the War Fund drive.

Richard Moore, who left here two years ago, is back at the Will Rogers as bed patient.

Monroe Coleman and Hazel Gladstone, who cured here, now working in a California war plant.

Marty Fisher, ex-burlesquer and colony graduate, knocked off a buck deer weighing 185 pounds. Good eating helps the cure.

INTERSTATE SETS GARBER

Dallas, Nov. 7.

Charles J. Freeman, head of Interstate Theatres stage-show department, has set the Jan Garber band and a unit show to play the circuit, opening here week of Nov. 16.

JOKES! GAGS! PUNS!
MONOLOGUE BITS!
PATTER! WISECRACKS!
STORIES!
for
VAUDE and NITE CLUB, RADIO, ARTISTS, M.C.s, SINGLES, DOUBLES, STOOGES, AFTER-DINNER SPEAKERS, Etc.
100 GAGS FOR $1.00
Sure-Fire! Socko! 100% Proof!
Fun-Master Gag File Nos. 1, 2 and 3
$1.00 EACH
Make Checks Payable to
PAULA SMITH
Mail to "Fun-Master"
200 W. 54th St., Suite 10-G, N. Y. C. 19

I Won't Be Back 'Til It's Over Over There
ALBERTA HUNTER
Dynamic Chanteuse
APO 17467
c/o Postmaster, New York, N. Y.
On Leave . . . USO Overseas Duty

ALFRED SEVILLE
'A Baratonic for the Ears'
MGT.: DOROTHY DUBLIN
149 W. 51st St., New York
CI 6-9400

PHOTO REPRODUCTIONS
Flawless, glossy prints in all sizes. Made from your own photo or negative. In large quantities as low as 5c each; postcard size 2c. Mail orders everywhere. Write for free samples. Price List V.
8x10
50-$4.13
100-$6.60
MOSS PHOTO SERVICE
155 W. 46th St., N. Y.

In Appreciation to the William Morris Agency

1943:

WK. JULY 29	BALTIMORE, MD.	Hippodrome
WK. AUG. 6	PHILADELPHIA, PA.	Earle
Aug. 13-14-15	HARTFORD, CONN.	State
" 17-18-19-20	COLUMBUS, OHIO	RKO Palace
WK. AUG. 21	CLEVELAND, OHIO	RKO "
" 27	ELWOOD CITY, PA.	Auditorium
" 28	YOUNGSTOWN, OHIO	Auditorium
" 29	PITTSBURGH, PA.	Kennywood Park
WK. " 30 to 9 6	ATLANTIC CITY, N. J.	Steel Pier
SEPT. 10 to DEC. 25—HOLLYWOOD		
WK. DEC. 31	KANSAS CITY, MO.	Tower

1944:

WK. JAN. 7	CHICAGO, ILL.	Oriental
" 16-17	GREENFIELD, MASS.	Victoria
WK. " 20	WASHINGTON, D. C.	Loew's
Jan. 28 to 31	AKRON, OHIO	Palace
FEB. 1-2-3	YOUNGSTOWN, OHIO	Palace
WK. FEB. 5	INDIANAPOLIS, IND.	Circle
FEB. 11-12-13	FT. WAYNE, IND.	Palace
" 15-16	ANDERSON, IND.	Paramount
WK. FEB. 18	LOUISVILLE, KY.	National
WK. " 25	CINCINNATI, OHIO	RKO
WK. MAR. 3	PITTSBURGH, PA.	Stanley
MAR. 13 to JULY 1—HOLLYWOOD		
WK. JULY 11	LOS ANGELES,CAL.	Orpheum
" 19	MODESTO, CAL.	State
20	WOODLAND, CAL.	State
21-22	KLAMATH FALLS, ORE.	Pelican
23-24	EUREKA, CAL.	Rialto
25-26	SACRAMENTO, CAL.	Roxie
27	RICHMOND, CAL.	Rio
WK. AUG. 1	SAN DIEGO, CAL.	Orpheum
AUG. 24-25-26	HARTFORD, CONN.	State
WK. AUG. 31	BOSTON, MASS.	RKO Palace
WK. SEPT. 7	NORFOLK, VA.	Century
WK. " 15	CHICAGO, ILL.	Downtown
22-23	INDIANAPOLIS, IND.	Auditorium
24	GREENWOOD, IND.	Auditorium
SEPT. 26-27-28	COLUMBUS, OHIO	RKO Palace
29	ANDERSON, IND.	Paramount
30	TERRE HAUTE, IND.	Orpheum
OCT. 1	EVANSVILLE, IND.	Coliseum
2	NASHVILLE, TENN.	Auditorium
" 3	CHATTANOOGA, TENN.	American
WK. " 5	NEW ORLEANS, LA.	St. Charles
13	ORLANDO, FLA.	Auditorium
" 14	JACKSONVILLE, FLA.	Auditorium
" 15	DAYTONA, FLA.	Auditorium
" 16	JACKSONVILLE, FLA.	Auditorium
" 17	ST. PETERSBURG, FLA.	Auditorium
WK. " 18	MIAMI, FLA.	Olympia
" 26	SALISBURY, MD.	Ulman's New
" 27	CAPE CHARLES, MD.	Palace
" 28	POCKOMOKE, MD.	Marva
" 29	WALDORF, MD.	Waldorf
30-31	MARLBORO, MD.	Marlboro
NOV. 1-2	ROCKVILLE, MD.	Milo
" 3-4-5	PROVIDENCE, R.I.	Metropolitan
" 6-7-8	WORCESTER, MASS.	Capitol
" 9-10-11-12	SPRINGFIELD, MASS.	Court Square
" 13-14-15	FALL RIVER, MASS.	Empire
WK. NOV. 16	BALTIMORE, MD.	Hippodrome
" 24	INDIANA	Lafayette Aud.
" 25	INDIANA	Municipal Aud.
" 26	ILLINOIS	Champaign
" 27	INDIANAPOLIS, IND.	Keith
" 28	INDIANA	Kokomo, Armory
" 29	FORT WAYNE, IND.	Shrine Aud.
" 30	RICHMOND, IND.	Auditorium
WK. DEC. 1	LOUISVILLE, KY.	National

Geographically Yours

SMILEY BURNETTE

Business Mgr.
I. T. JORGENSEN

Professional Managers
BRUCE GEAR and the WILLIAM MORRIS AGENCY, Inc.

Publicity
GENE ABBOTT

Variety Bills

WEEK OF NOVEMBER 10

Numerals in connection with bills below indicate opening day of show whether full or split week

Loew

NEW YORK CITY
Capitol (9)
Blind Date
Kitt Mae Morse
Johnny Johnston
Bob Strong Orc
State (9)
Larry & Lynn
Karen Cooper
Bob Williams
3 Suns
James Barton
The Appletons
WASHINGTON
Capitol (9)
Stan Kramer
Gene Baylos
3 Sailors
Carl Herr
(13-15)
Waldorf's Pets
The Bombshells
The Beckmans
The Fantinos
PAWTUCKET
Capitol (12)
Roches Bears
Georgia May
The Fontaines
Walsh & Renee
Diana Barry
PHILADELPHIA
Carman (10)
Fred & May
Lavere & Handman
Bob Gentry
Victoria Trio
PROVIDENCE
Metropolit'n (10-12)
Johnny Long Orc
Emery 2 & Clair
Sammy Birch
SPRINGFIELD
Court Sq (9-12)
Smiley Burnette
Robert Sis & White
Luke & Hank
Shirley Cavallee
Kirk & Madeline
WASHINGTON
Howard (10)
Count Basie Orc
Pops & Louie
Patterson & Jackson
Shorty Davis
WOONSOCKET
New Park (10-12)
Cleo Florenz
Whitey Roberts
4 Pin Up Gls
WORCESTER
Plymouth (9-11)
Roches Bears
The Fontaines
Ann Barrett
Syd Chalton

Paramount

NEW YORK CITY
Paramount (8)
Tony Pastor Bd
Marion Hutton
Roy Wheeler
Hal LeRoy
BUFFALO
Buffalo (8)
Sammy Kaye Bd
Paul Winchell
3 Welles
CHICAGO
Chicago (8)
Andrews Sis
Gaudsmith Bros
Tip Tap & Toe
MIAMI
Olympia (1)
Monroe & Adams
Yvonne Moray
Joe Wong
Hector & Pals
Masters & Rollins

RKO

BOSTON
Boston (9)
Louis Jordan Orc
Ollie Franks
Rosen & Carney
Lou & Calies
Dusty Fletcher
Cook & Brown
Wigt Johnson
COLUMBUS
Palace (11-16)
Sammy Kaye Orc
(2)
Charlie Barnet Orc
3 Sailors
Bunny Briggs
June Lorraine
CLEVELAND
Palace (9)
Clyde Lucas Orc
Frank Gaby
Paul Draper
Perry Como
(2)
Duke Ellington Orc
3 Welles
Paul Winchell
(7-9)
Cab Calloway Orc
Bill Bailey
Holmes & Jean
Dottie Saulters
Cabalettes
SAN FRANCISCO
Golden Gate (8)
Hooray for the Girls
(1)
Hooray for the Girls

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDINGS
BEVERLY HILLS, CAL — CALIFORNIA BANK BLDG

Warner

NEW YORK CITY
Strand (10)
Les Brown Orc
Danny Drayson
Sue Ryan
(3)
Les Brown Orc
Danny Drayson
Sue Ryan
ELMIRA
Keeney (7-9)
Blackstone
PHILADELPHIA
Earle (10)
Hal McIntyre Orc
The Merry Macs
(3)
Jimmy Dorsey Orc
Ladd Lyon
Otto Eason
STAUNTON
Strand (16 only)
Campfire Roundup
UTICA
Stanley (14-16)
Gay 90's Rev
(7-9)
Hal McIntyre Orc
Cordyn & Sawyer
Sandra Barrett
WASHINGTON
Earle (10)
Roxyettes
Jane Clemens
Tommy Wonder
Jerry Lewis
(3)
Roxyettes
Jane Slemens
Tommy Wonder
Jerry Lewis

Independent

NEW YORK CITY
Music Hall (9)
Jane Forrest
Jack Powell
T & F Valleri
Hilda Eckler
Van Grona
Roxy (9)
Hazel Scott
Jackie Miles
Harrison & Fisher
Jerry Wayne
LONG ISLAND
Jamaica (6-8)
Gaylers Circus
Harris Berger
Mack & Joe
The Bonnafons
Ken Whitmer
(9-12)
Alexander & Santos
Germaine
Jan Little
Dessous Monkeys
BALTIMORE
Hippodrome (10)
Burns 2 & Evelyn
Russ Miller
Lora Lee
Joey Bardin
The Maxellos
State (5)
Birdland
Bernie George
Reynolds & White
Ronald & Rudy
(12-15)
Wynne Claire
Harris 3
Prof Backwards
Sheila Manos Co
BOUND BROOK
Brook (11-12)
The Colemans
Marion Bellet
The Beckmans
CAMDEN
Towers (10-12)
Lewis & Van
George Dunn
4 Bombshells
Jack Morrison
Laflip Sis
CHICAGO
Downtown (10)
Ada Leonard Orc
ELIZABETH
Liberty (9-12)
Hop, Skip & Jump
Kelvin & Lynn
The Bonnafons
Alta Reno
Hope & Edwards
FALL RIVER
Empire (7-9)
Johnny Long Orc
Emery 2 & Claire
Sammy Birch
Jimmy Husson
FITCHBURG
Lyric (10-11)
Frank Marlow
HARTFORD
State (10-12)
Louis Prima Orc
Gil Maison Co
Stan & Art Catron
(14-16)
Blackstone
HOLYOKE
Valley Arena (12)
Ann Barrett
Glen Miller Singers
NEWARK
Adams (10)
Charlie Barnet Orc
Bunny Briggs
Stanley & Marti
NORFOLK
Center (10)
Rollo & V. Pickert
Lois Lee
Rubinoff
Dick Leslie
Earl, Jack & Betty
PATERSON
Majestic (9-12)
Roy Douglas
Henri Therrien
Bobby Byrne
Elaine Seidler Gls

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Maxine Sullivan
Bernards
Pearl Bailey
H Chittison 3
Cafe Society
(Uptown)
Mildred Bailey
Hazel Scott
Gene Field Trio
Jimmy Savo
Ed Hall Orc
Cafe Society
(Downtown)
Ida James
Josh White
Cliff Jackson 3
Sammy Price
Benny Morton Bd
Casino Russe
Yascha Davidoff
Codolban Orc
Simeon Karavaeff
Dimitri Matvienko
Tamara Zmitrovich
Club 18
Roy Sedley
Vince Curran
Ann Denis
Jerri Blanchard
Marsha Kent
Gaye Dixon
Jerry Bergen
Hal Nixon
Flora Vestoff
Gordon Andrews O
Copacabana
Bob Dupont
Joe E. Lewis
Blair & Dean
Patty Morgan
Marylin Hightower
Betty Ann Nyman
Martha Stewart
Samba Girls
Abe Lyman Orc
Joel Herron Orc
Coq Rouge
Dick Wilson Orch
DeJeans (4)
Marguerite James
Genevieve Norris
Jane Petrie
Barbara Fraser
Enoch Light Orc
Hotel Commodore
Vaughn Monroe Orc
Marilyn Duke
Hotel Dixie
Al Trace Orc
Hotel Edison
Bill McCune Orc
Hotel Essex House
Harold Stern Orc
Bunty Pendleton
Hotel Lexington
Lani McIntire Orc
Momi Kai
Leilani
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Dean Hudson Orc
Hotel New Yorker
Jeri Sullivan
Florence Lessing
Bob Russell
Ronnie Cunningham
Mary Jane Yeo
Tommy Morgan
Doree Vincent
Lee Castle
Hotel Pennsylvania
Frankie Carle Orc
Hotel Pierre
Dr Giovanni
Lenora & Galant
Stanley Melba Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza
Nina Orla
Clemente Bd
Irwin Fielding Orc
Georgiana Bannister
Hotel St. Regis
Fred Miller Orc
Dorothy Shay
D'Angelo & Vanya
John Sebastian
Talia
Tommy Dowd
T Brooks Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Frank Sinatra

GAUDSMITH BROS.
and
TIP, TAP and TOE
Chicago Theatre, Chicago
2 WEEKS
Mgt.: EDDIE SMITH
Paramount Bldg., New York

B Bizony Ensemble
Jimmy Savo
Diamond Horseshoe
Bob Hall
La Pierre
Frank Ross
Lionel Kaye
Emma Francis
Hazel Mangean 4
Marcia Dale
Cecil Lewin
Gloria LeRoy
Billy Banks
Four Rose Buds
Bill Quentmeyer
Mitchell Brother
Michael Edwards
H Barrett Orc
Vincent Travers Orc
Havana-Madrid
Rosario & Antonio
Gloria Blake
Villarino
Bertica Serrano
Socasses Orc
J Sanabria Orc
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Jose Morand Orc
Ron Perry Orc
Hotel Belmont Plaza
Fanchon
The Duanos
Wild Bill Ames
Hal Winters
Payson Re Orc
Nino Morales Bd
Hotel Biltmore
Joan Hyldoft
George Eden
Michael Ward
N Brandwynne Orc
Mischa Borr Orc
Iceland
Jack Hilliard
Chappelle & Hannon
Betty Jane Moore
4 Whirlwinds
Evelyn Mannion Gls
Ted Eddy Orc
Angelo Bd
Jimmy Kelly's
Jean Colvina
Rudya Lynn
Jo Ann Collier
Aloma
Roberta & Alda
John Rockwood
Renee
Rosita
Diane Page
Carter & Ross
Joe Capello Orc
La Conga
Miguelito Valdes
Joan Barry
LaMarr & Martin
Joan Harris
De Castro Sis
Machito Bd
La Martinique
Dean Martin
Cappella & Patricia
Jackie Miles
Helaine Jarow
Pancho Bd
Nores Rumba Bd
Latin Quarter
Buster Shaver
Arthur L. Simpkins
Carol King
Billy Vine
Ben Yost Singers
Arnaut Bros
Marvelettes
Wini Walsh
W Wanger Girls
Don McGrane Orc
Jose Perez Bd
Le Ruban Bleu
Julius Monk
Lisette Verea
Imogene Coca
Irwin Carey
Day, Dawn & Dusk
Cedric Wallace 3
Leon & Eddie's
Joey Adams
Mark Plant
Florence Gale
Lina Basquette
Tony Canzoneri
Ryan Sis
Sherry Britton
S Sprague Dancers
Art Waner Orc
Monte Carlo
Dick Gasparre Orc
Elayne Hume
Ralph Rotgers Bd
Nita Rosa
Old Roumanian
Claire Sis
Jan Bart
Olga Waytova
Frances Billik
Shirley Baron Orc
Sadie Banks
Joe LaPorte Orc
Riobamba
Carmen Amaya
Sabicas
Val Olman Orc
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Frank Victor
I Iverson
Harold Green
Freshmen
Kalooters
Kora Kobblers
Sig Schatz Orc
Romanian Village
Jennie Goldstein
Vera Nica
Henry Berman
Victoria Raus
R Walton Dancers
Roy Stevens Orc
Eli Spivack Orc
Stork Club
Morales Orc
Ernie Holtz Orc
Tony Pastor's Uptown
Harry Lewis
Jean Paddock
Jean Rochelle
Thelma Nevins
Zip Howe
Joe De Carlo Orc
Versailles
Andy Russell
Dwight Fiske
Hans Woods
Candi
Eliscu & Fields
Peter Blum
Bob Douglas
Betty Luche
M Bergere Orc
Monchito Bd
Zanzibar
Ella Fitzgerald
Ink Spots
Berry Bros
Dorothy Donegan
Three Loose Nuts
Peters Marquettis
Tops & Wilda
Peg Leg Bates
Claude Hopkins Orc
Jose Curbello Bd

AGVA Cracks Down On Kibbler's 'Cover Girl' For Old Debt; Pulls Acts

American Guild of Variety Artists this week ordered four of its member acts to walk out of Gordon Kibbler's vaude unit, "Cover Girl," now touring, because of an "unfair" designation previously hung on the producer by the talent union.

Kibbler, according to AGVA, owes a $200 salary claim to performers in a previous unit and also refused to sign basic agreement with AGVA.

Acts ordered out of show are Jerry Niles, Lorraine King, Evelyn De Marr and Eleanor Russell.

'TOP THIS' TRIO TO M. C. NVA BENEFIT

"Senator" Ed Ford, Harry Hershfield and Joe Laurie, Jr., of the "Can You Top This?" airer, will chairman the next annual National Variety Artists benefit show and alternate as emcees. Date is Jan. 28.

Trio did like service for last year's benefit.

Nicholas Bros. Booked Into Zanzibar, N. Y.

Nicholas Bros., currently at the Club Bali, Washington, have been booked into the Zanzibar, N. Y. nitery, for four weeks, beginning Dec. 1, their first Broadway booking since Fayard Nicholas got out of the armed forces and rejoined his brother, Harold, who had been doing a single.

Duo will double last week of engagement when they start a four-week booking at the Roxy, N. Y., Dec. 20.

Zimmerman's, N. Y., Agrees to Overtime Pay

Zimmerman's Hungaria, N. Y., restaurant and nitery, after intervention by American Guild of Variety Artists, has agreed to pay pro rata overtime on additional shows it has been giving on Saturday nights for past three weeks.

Spot had been pacted on the usual 21-shows weekly basis but had been giving an extra show on Saturday night due to boff biz. When AGVA called attention to the overage, management was amenable to extra compensation for the performers, even paying off retroactively.

Hope N. J. Rep for AGVA

Danny Hope, who had been representing American Guild of Variety Artists in the Newark, N. J., area, has been placed also in charge of AGVA operations in Northern New Jersey.

Hope will work out of the N. Y. local of AGVA.

Monroe to Vaude

Vaughn Monroe orch, currently at the Commodore hotel, N. Y., has been set for a vaude tour with a unit that will include Jan Murray, comedian, and Jane Slater, dancer, beginning Dec. 8 in Providence.

Booked through January, the unit will play vaudfilm houses in Boston, Philadelphia, Columbus, O., Cleveland and Detroit.

Night Club Reviews

Meadowbrook
(CEDAR GROVE, N. J.)

Harry James Orch (26) with Kitty Kallen, Buddy De Vito; no cover, $2 minimum.

It has been almost two years since Frank Dailey shuttered his Meadowbrook, in the Jersey suburbs, due to the transportation problems of prospective patrons. Dailey reopened the spot last week (31) with Harry James' orchestra and the occasion stimulated intense interest in the trade and among former patrons, not to mention James' fans. It resulted in a jam-packed debut.

Before launching the spot again as a top-name band location (Shep Fields, Sammy Kaye, Woody Herman, et al, are set to follow James), Dailey did an extensive refurbishing job on the building. And the results are most pleasing. Dailey began completely redecorating the Room by rebuilding the entrance and extending it to form a roomy foyer, opening onto a sort of cocktail lounge and bar (which remains in its former position), equipped with comfortable banquettes along the walls and tables around and in front of the bar. Color scheme of this nook contrasts with the medium blue of the main room. Latter is set off by a striped effect on the far (bandstand) wall, an idea that adds unusual effect.

In the main room, the wall between the large porch and the room itself has been eliminated, figuratively increasing the capacity of the floor since the porch formerly was used only on capacity nights. Bar always situated in this area remains, but it's now backed by glass affording elbowers a clear view of the room. All in all, with materials shortages and restrictions on construction changes, Dailey did a masterful job in refurbishing his spot.

James' orchestra, composed of the same four trumpets, four trombones, five sax, four rhythm and eight string instrumentation that backed him at the Astor hotel, N. Y., last spring, for the first time since its inception sounds like a name band. James is playing a lot more than he did last spring, and what's more seems to be playing more jazz, leaning away from the schmaltzy ballad that made him famous. This may account for the new life in the band itself. On opening night it was a really exciting group, hammering home originals and ballad material with a vigor that demanded constant notice. Its arrangements are fine, too.

Musically the combo is much better, too. Sparked by a drummer with an exceptionally smooth flowing beat, the rhythm section lays down tempi that are excellent for dancing. Next in effectiveness is a solid brass section, led, of course, by James himself. Saxes, better than they were at the Astor, still could stand improvement.

Kitty Kallen and Buddy DeVito handle vocals. Neither could be heard much opening night due to an erratic p.a. system, plus the hubbub of a jammed house, but both have previously proved swell vocalists. *Wood.*

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Nov. 1.

Myrtyl & Pacaud, Frank Payne, Libonati Trio, Dorothy Hild Dancers (10), Emil Vandas and Orch (16) with Trudy Marsh; $3-$3.50 minimum.

Geared to the carriage trade, Dorothy Hild's Autumn Revue is a tidy little package (45 minutes), enhanced no end by nifty costumes and routines for the line, which interprets Miss Hild's penchant for ballet-tap to a foursquare sendoff. Name acts are missed, but Emil Vandas' expert handling of sweet accompaniments for acts and dance interludes for payees, coupled with the Hild touch, point up a show that should keep the big Marine Room filled.

Myrtyl & Pacaud, silver-coated in glitter paint, get the last spot with a ballet adagio, "Rhapsody in Diamonds." Their routine builds to a flash where he catches her and flips her to the floor in a terrif split. Garners a big hand.

Frank ("Mr. Everybody") Payne, back from a year's USO stint, does pat takeoffs on Bergen, McCarthy, Snerd, Fred Allen, Sinatra, Henry Aldrich and Homer, W. C. Fields, Ink Spots and others, although turn would be more effective if shortened and speeded up.

"Dance with a Dolly" opener, in which "Doll Dance" is interpolated for hoofing by the girls with dolls strapped to their legs, is followed by Libonati xylophone and tap trio, standard act whose calibre is cued by a military medley to start. Standout here is a hot olio towards the end of their 10 minutes when the older man accompanies fast tap by the younger fellow and girl with "Christopher Columbus" and "White Heat."

Vandas' band, consisting mostly of recruits from Eddie Oliver's old orch, is in the groove with danceable tunes for customers and fast production numbers, switching to heavily-stringed classics with ease, "Faust" ballet music, with "Lullaby of the Leaves" in the middle, sparks the line's last flash. Band includes a quartet each of violins and saxes, three trombones, two trumpets, and a businesslike rhythm section. Vocals handled okay by Truddy Marsh, blonde looker. *Mike.*

Nitery Followups

Blue Angel, smart East Side N. Y. spot, reopened recently after summer layoff, has been jampacked since. Decor has been given a smart facelifting by Stewart Chaney, with the walls made up of large velvet squares and mirrors, giving a boudoirish effect ideal for this style of intimate spot.

New show is an oddity in that it offers three gal singers band-running, warblers being Pearl Bailey, Maxine Sullivan and Reva Reyes; first two colored. It's an interesting study in contrasting styles, two of them—Miss Bailey and Miss Sullivan—selling themselves by astute showmanship, and Miss Reyes, with an artificiality of style, coming out a poor third.

Closing act is another standard turn, George and Gene Bernard, who go with the lease here. Brothers do a rib-tickling pantomime to a series of Andrews Sisters and Bing Crosby—Mary Martin records. Plenty of belly-laughs.

Herman Chittison Trio, with Jimmy Shirley on bass, Carl Powell on guitar and leader on piano, turn out typical sepia rhythm. Stuart Ross is an average nitery intermission pianist. Acts are introduced by boniface Harold Jacoby in straight-away fashion. *Merr.*

New Acts

JENNIE GOLDSTEIN
Songs
16 Mins.
Romanian Village, N. Y.

Veteran of the Yiddish stage, where for years she's been its outstanding tragedienne, Jennie Goldstein is another performer from that genre who has realized, apparently, that the Yiddish stage metier is too precarious in which to continue one's career. And so Miss Goldstein is attempting a long jump—to the nightclubs.

For niteries such as this, which caters considerably to Yiddish audiences—and with a cuisine to match—she's right at home. Her material, generally—mostly in English, incidentally—is right for such a spot. It's all special stuff, with delivery good, and she knows how to reach an audience. She manifests none of the tragedy stylisms that were part and parcel of her years-long experience in the Yiddish theatre. In fact, Miss Goldstein is doing something that she has always wanted to do—comedy.

Hymie Jacobson, veteran of the Yiddish musicomedy stage, accomps Miss Goldstein at the piano and has written some of her material. "The Three Dictators," the only one of her numbers done in Yiddish, is timely and has some clever lyrics, dealing, of course, with Hitler, Hirohito and Mussolini. Of the rest, the trials of a private sec is weakest, and in doing it she manifests certain mannerisms that are similar to those of another star of the Yiddish stage, comedienne Molly Picon. It's something Miss Goldstein undoubtedly is unconscious of, and it may be that the copy is apparent because the verse is similar to a number that Miss Picon does which deals with the trials of a "woiking goil."

At performance caught, Jacobson, in one number, led the house band a bit too vigorously. In fact, it distracted from the headliner's performance. *Kahn.*

LISETTE VEREA
Songs
12 Mins.
Le Ruban Bleu, N. Y.

This blonde Romanian looker, who was Clo-Clo in recent "Merry Widow" revival, is an appealing personality for the intimate boites. Interestingly high-shoed and low-gowned she opens with "Paris Is Free" in English, thence "J'Attendrai" in French, a Romanian conceit titled "Zog Zog," and finally another Gallic chanson. She registers all the way. OK for both sight and sound.

New Ruban Bleu show, otherwise, is better than ever with the dusky Day, Dawn & Dusk clicking with their vocal rhythms; Irwin Corey's professorial nonsense ditto; while Imogene Coca makes one wonder anew when she's really gonna be "discovered." She's had too many Leonard Sillman's "New Faces" revues agin' her, but she has a fine sense of comedy values and, as she does her I. J. Fox, "Black Magic" (Lillian Gish, Pola Negri, sweater-girl, etc.) and "Miss Slush Pump of 1944" nonsense, she's standout all the way. She has new-found poise and assurance which warrant legit musical attention.

Per usual, Julius Monk emcees effectively and the Cedric Wallace Trio does its entr'acte music in OK style. *Abel.*

Inside Stuff—Legit

Two New York drama critics who have been out of first-night action because of war assignments are back in Gotham and a third is on his way. Whether, or when, they will resume premiere coverage is not definite. Brooks Atkinson of the Times, for whom Lewis Nichols has been acting critic, is hospitalized with jaundice. Naval lieutenant John Mason Brown of the World-Telegram, which has Burton Rascoe now in the critic's chair, has been placed on the inactive list and out of uniform. He is filling lecture dates and will do magazine writing. Richard (Dick) Watts, Jr., of the Herald Tribune, is reported on his way back from China, his Trib spot being filled by Howard Barnes, who is also that daily's picture critic.

Atkinson was war correspondent for the Times in China for two years, headquartering in Chungking. It will be necessary for him to take a long rest after his stay in the hospital, where he's being checked on whether he's contracted Oriental diseases.

The original script of "Sleep, My Pretty One," by Oliver H. P. Garrett and his wife, Charlcie, apparently read much better than its actual performance would have indicated when the meller opened at the Playhouse, N.Y., last Thursday (2). Presented by Richard Krakeur, play was known to have been favored by a number of alert Broadwayites, but there was much rewriting, especially after Pauline Lord was selected to star in it. Play drew three fairish reviews, the balance being definitely adverse.

Third-act curtain on opening night was delayed for a considerable time, reason being that a substitute stagehand was put on when the flyman was taken ill. Play abruptly closes Saturday (4). Four performances.

"Meet a Body," which closed at the Forrest, N.Y., last Saturday (4), was on a cut-salary basis, but as the management guaranteed the cast two weeks on that basis, the players received two weeks' pay—at the slice. Same circumstances and payoff applied for "Men To the Sea," which stopped the previous week at the National. In that instance the players accepted the Equity minimum of $57.50, whereas in "Body" none of the company was paid less than $60.

Stipulation made for both shows was that in the event the picture rights are sold, the actors are to be reimbursed, for difference between the amount actually received and the salary originally set forth in their contracts.

Book trouble is cause of several cancellations of the Fritz Kriesler operetta, "Rhapsody," originally due to open at the Century, N.Y., last Saturday (4), then postponed successively to Monday (6) and Saturday (11) and now put off until Nov. 22. Harry Wagstaff Gribble, director and co-author of book, has been paid off, with Leonard L. Levinson brought in to write new book. Ads in dailies have been a merry confusion, trying to keep up with management's changes of plan.

Attraction is paying $2,000 weekly rental for the house during rehearsals and when the show opens, contract calls for regulation sharing terms. Cast is on full salary and the three weeks' delay will increase the cost of production approximately $50,000.

How one investor got in on the new hit "Harvey," 48th Street, N.Y., is among the unusual incidents on Broadway. That individual is Harold Stehle, treasurer of the Century (relights now on Nov. 22 with "Rhapsody"). Last summer this ticket seller went to Brock Pemberton, who produced the comedy, saying that he had a nestegg of $3,000 which he wished to put into the manager's next show. Stehle hadn't read the script when he posted his coin. He said he liked the way the showman handled "Janie" two seasons ago. So the b.o man is in on a good thing but doesn't intend giving up his job.

There are half a dozen persons in on "Harvey," they mostly being personal friends of the manager, plus Antoinette Perry, who staged it.

William Klein and Milton R. Weinberger are the lawyers who represent the Shuberts, but on the directory board in the N.Y. building where they have offices there is also the name of Milton R. Weir, listed as occupying the same rooms as K&W. Understood that Weinberger changed his name several months ago.

Persons who received communications from him recently noticed that the signature of Weir had replaced the longer name. Under the name of Weinberger he has been counsel for the League of New York Theatres, also the legit code enforcement board.

"The Visitor" closed at the Miller, N.Y., Saturday (4) after three weeks, but it is believed that no loss was sustained by the producer because of a deal for the picture rights made prior to the show's presentation. Warners agreed to pay a minimum of $150,000 for the rights. Producer's net share of that sum was $54,000, figured to more than balance the cost of the settings and possible operating red.

A. P. Waxman returned Meyer Davis' $12,500 stake in "Sadie Thompson" (two investments of $5,000 and $7,500, the latter for one of Davis' "syndicates") following a tiff over the pit music. Davis has the band in the show.

FINE TIX MAN $250 FOR OVERCHARGING

In Special Sessions, N. Y., last Friday (3), Jack Newman, alleged ticket speculator operating near Madison Square Garden, was found guilty of exacting excessive prices and was fined $250, or 30 days in jail. Three judges who tried the case also imposed a 90-day suspended sentence, Newman to serve that time if caught gypping again. He was arrested by detectives assigned to the license commissioner's office. As one wag suggested, the severity of the penalty indicated that the court may have had difficulty in obtaining tickets for various Garden events.

Paul Moss was victor over Leblang-Gray's agency in the N. Y. supreme court, Justice Benedict Dineen upholding the license commissioner's right to examine the ticket outfit's books. Agency was ordered to submit its records of ticket sales but obtained a stay of execution, with the evident idea of appealing to the higher courts. Former U. S. attorney Charles H. Tuttle, acting for Leblang's, argued that Moss should be allowed to examine the agency's records only in specified transactions and questioned the constitutionality of New York's statute limiting the premiums on tickets sold by agencies.

Legit code people reported that there were no complaints of overcharging on theatre tickets, there being a lull in the so-called ticket situation for the first time in months.

Toumanova Signed By Hurok for Tour

Tamara Toumanova, ballerina-actress who returned from Coast recently for four-week season of Ballet Theatre just ended at Metropolitan Opera House, N. Y., has been signed by Sol Hurok for additional tour of 12 key cities with the ballet troupe, winding up Jan. 7.

Dancer then heads back to Coast for stint in film, "The Cowboy and the Ballerina," which her husband, Casey Robinson, is writing-producing for Metro. Duo teamed up last winter on "Days of Glory" for RKO.

BELLAMY, FRANCES DEE IN NEW JEFFERSON BIOG

Hollywood, Nov. 7.

Lighter sides of two ponderous statesmen of the American Revolutionary period, Thomas Jefferson and Benjamin Franklin, will be displayed in two Broadway stage pieces, "The Democrats" and "Mr. Franklin," slated for production in January and February.

Ralph Bellamy will co-star with Frances Dee and co-produce with John Moses in the Jeffersonian comedy, dealing with young Tom's non-political pranks. Al Bloomingdale will produce Leonard Lee's tale of our first Ambassador to France, whose extra-curricular adventures were strangely at variance with the precepts laid down in "Poor Richard's Almanac."

Delay AFM Dismissal Move

Decision on move by James C. Petrillo, president of the American Federation of Musicians, and Jack Rosenberg, head of N. Y. local 802, AFM, and others for dismissal of the $500,000 damage suit filed against them by David T. Nederlander, manager, and stockholders of the Lafayette theatre, Detroit, was adjourned last week in N. Y. supreme court until Dec. 12.

Party Benefits Plague Brokers

Theatre party benefits, which have expanded in volume during recent seasons, have been a source of annoyance to ticket brokers, especially when such deals are made for new hits. Parties are advance package sales of tickets that assure the manager of definite sums, sometimes to his advantage, but when the show proves a smash hit, the gross is nicked because price concessions are usual. One possible disadvantage is the non-availability of tickets to the average patron, and in recent instances the benefits have prevented the filling of mail orders.

Persons handling the benefits for organizations, which devote the net for charity, are not always altruistic, and it has been charged that at least a small percentage of such parties are tinged with questionable tactics. Recently a manager with a hit arranged for a party and ordered the tickets for the organization as requested, the top for that night being $20, which was more than four times the regular boxoffice rate. Fellow connected with the beneficiary then asked the showman to let him have the original set of tickets.

His idea was to use the regular tickets, but to collect the full amount, the difference between the b.o. and the charity price to be recorded as a contribution. By so doing, he explained, his organization would "save" over $1,300 in federal admissions taxes. The manager refused to turn over the regular set of tickets.

Understood that the Treasury Department has ruled against such tactics. When Washington was queried on that point the ruling was that, as the contribution was required from the purchaser, it was just as much a part of the admission fee as though printed on the face of the ticket, and so the regulation tax must apply. That ruling was made when the ticket tax was 10% but is still believed to apply, though the admissions tax was doubled to 20%.

Duke Writes 3 Tunes To Strengthen 'Sadie'

Philadelphia, Nov. 7.

In a move to bolster the production, Vernon Duke has composed three new tunes for the "Sadie Thompson" musical currently trying out here.

Show stays another week, moving over from Shubert to Erlanger theatre, before preeming on Broadway.

Splitting 'Porgy' Wares

While waiting to be shipped overseas, the "Porgy and Bess" USO-Camp Shows company has formed a variety show from among its cast of 16, and is now doing the Gershwin folk-opera and a one-and-a-half hour variety show alternately at camps in the Greater New York area.

Variety show has been so well received (as has "Porgy and Bess") that Special Services is now planning to do both shows overseas rather than only the Gershwin production as originally skedded.

Shows in Rehearsal

"Errand for Bernice" — Gilbert Miller, Charlie Stewart.

"Sophie Halenczik, American" — Meyer Davis, George Ross.

"Laughing Water"—John Golden.

"Seven Lively Arts"—Billy Rose.

"Glad To See You" (in Phila.)—Dave Wolper.

"Dear Ruth"—Jos. M. Hyman, Bernie Hart.

"Dark Hammock" — Sam Grisman, Meyer Davis.

"Rhapsody"—Blevins Davis, Lorraine M. Dresselhuys.

Sabinson Claims Lee Shubert Okayed N. Y. House for 'Trio' But Reneged

"Trio," announced for the Cort, N. Y., where it was supposed to open tonight (8), has been snagged by the Shubert office, which operates the theatre, latter stating the drama had not been booked. Lee Sabinson, who produced the play, now in the third week in Philadelphia because of the mixup in the Broadway booking, claims that Lee Shubert promised the booking just after it was decided to yank "No Way Out," which opened and closed at the Cort last week. Understood that a contract for the house was made out but not signed by the Shuberts.

Alleged that after Shubert saw a performance in Philadelphia he proposed buying in on "Trio," the latter management declining the offer with the explanation that because of its backer setup, no additional share was available. Incompletion of the Cort booking resulted in Sabinson moving the show from the Locust to the Walnut in Philly, marking time while a Broadway berth is sought. Business started weakly over in Quakertown, and while takings picked up the second week, the gross for "Trio" was moderate.

Shortly after the Shubert office said there was no booking contract for the Sabinson play at Cort, reports said to have emanated from the same source were to the effect that because of the play's lesbian theme the theatre's license might be put in jeopardy. Paul Moss, the license commissioner, was queried on that point, replying that he isn't a censor and never pre-judged a play. "Trio" was typed as being similar in its subject as "The Captive," which was taken off some years ago when the police were scrutinizing Broadway shows. Quaker City critics did not find the play objectionable.

Cort is dark and may not relight for some weeks, "A Bell For Adano," which opens out of town this week, probably being the next attraction. As there is but one opening ("Robin Hood," revival, Adelphi, this week), Broadway critics will go to Philly to see "Trio." Interested in the play besides the producer are Howard Cullman, John Byram and a group represented by George Freedley. Sabinson produced "Counter-Attack" on Broadway a year or so ago.

Shuberts own the Ambassador, N. Y., dark 10 months when the license was revoked several years ago by Moss after "Wine, Women and Song" was adjudged indecent and profane in court.

G.O.H., San Anton', Sold

San Antonio, Nov. 7.

According to deed records filed here, the old Grand Opera House property here has been sold for $375,000. The house opened Dec. 20, 1886, with the Emma Abbott Opera Co., singing "Lucretia Borgia." During succeeding years many immortals trod the boards, among them Richard Mansfield, Joseph Jefferson, Harry Lauder, Minnie Maddern Fiske, Lillian Russell and George M. Cohan. Over the years the programs ran from grand opera through comic opera, tragedy, comedy, melodrama, and on down to the minstrel show.

The curtain fell on the last stage performance in 1925 after 39 years.

New Plays' Quality Precludes 'No Choice' For Best B'way Show

The quality of plays which already have opened on Broadway this season precludes chances of the Pulitzer committee or the Drama Critics Circle failing to select a "best" when the time for making awards rolls around in the spring. Last season the critics were panned plenty in show circles for not making an award. An apparent result was a change in the Circle constitution, voted on last week, when Howard Barnes was re-elected president. Procedure now calls for a simple majority of critics' votes in balloting for the best play.

Awards snarl by the Pulitzer committee and critics probably prompted Herman Shumlin to propose that a special committee be formed to name the best play, top performance by actors, best direction, designing and so on. Idea was put to Equity's council, which will think it over. While not choosing a "best" among shows seasonally, "Variety" has for years been naming the best performances, direction and other meritorious contributions, as judged by polling the critics.

$6.60 Top for Met Op During 60th Season

Metropolitan Opera Assn., starting New York season Nov. 27, will have same price schedule as last two years, with $1.20 to $6.60 setup, and $4.80 top for Saturday eves. Company will be celebrating 60th season this year, although being 62 years old, company having no season 1897-98 and being burned out by a fire for 1892-93 season.

Met will have 18-week season as against 20 last year, opening Nov. 27 with "Faust" (with which it opened doors Oct. 22, 1883), closing March 31. Company gave 165 regular performances, plus 14 additional concerts, last season to audiences totaling 350,000, and 41 performances on tour. Met employees total 750, including 125 singers, annual payroll being $1,590,000. Where first season listed only one American artist on roster, present setup is 65% American.

Musicians Union Snags Todd 'Hayride' Players

Premiere of the Michael Todd Midnight Players at the Belmont theatre, N. Y., originally set for tonight, has been postponed indefinitely, outfit running up against a union snag.

Players are a group of youngsters from cast of Todd's "Mexican Hayride," headed by Jerry Sylvon, who thought up idea of putting on other plays after working hours. Todd agreed to back group with some money, to be returned from proceeds taken in. Group had other theatres originally in mind, and got some concessions from various unions. But when group switched to Belmont, they ran into a musicians' problem, Belmont being a "penalty house" requiring full music crew for all productions.

Engagements

Will Geer, Marguerite Clifton, Richard Deane: "Sophie Halenczik, American."

Eleanor Dennis, Ellen Love, James Westerfield, Philip Coolidge: "Sing Out, Sweet Land!"

LUBA MALINA FILES EQUITY RAP AT GIVOT

Luba Malina, of "Mexican Hayride," Winter Garden, N. Y., has filed charges with Equity against George Givot, who is also featured in the same show.

Miss Malina alleges that at the Oct. 28 matinee Givot, during a scene, made highly derogatory remarks and smeared her makeup and roughed her hair-do. Actress avers that he upset her performance.

Equity has rules covering such mishaps, and actors conducting themselves in such a manner are subject to reprimand. If the charges are sustained it is possible that discipline of another kind may be meted out, such as a heavy fine.

Some Mgrs. Uncertain Yet on New Yr.'s Eve

Some managers still haven't made up their minds about giving a performance on the finale Sunday (Dec. 31) of the calendar year, but it is clear that two major musicals and virtually all the new straight hits will skip the date, holding to the usual Monday to Saturday schedule. That means that the annual practice of forcing theatregoers to pay more for New Year's Eve tickets will be absent for the first time on Broadway. There will be some performances on that Sunday eve, but not all shows to play then will jerk up the scales.

Latest successes to nix the Sunday date are "The Voice of the Turtle" (Morosco), "I Remember Mama" (Music Box) and "Harvey" (48th Street). Brock Pemberton, who produced the latter play, when told that the first-named shows would not play, said: "We'll string along with the hits."

Plays on Broadway

Embezzled Heaven

Theatre Guild production (under personal supervision of Theresa Helburn and Lawrence Langner) of drama in three acts (four scenes) and prolog by L. Bush-Fekete and Mary Helen Fay, from novel by Franz Werfel. Stars Ethel Barrymore; features Albert Basserman, Eduard Franz, Sanford Meisner, Martin Blaine. Staged by B. Iden Payne; settings, Stewart Chaney. Opened at National, N. Y., Oct. 31, '44; $3.60 top ($4.80 opening night).

Teta	Ethel Barrymore
Richter	Sanford Meisner
Countess Argan	Bettina Cerf
Mojmir (the Child)	Edward Fernandez
Milli	Wanda Paul
Zdenka	Madeline Lee
George	Val Winter
Jarmila	Peggy Meredith
Franziska	Augusta Roeland
Mail Carrier	Don Valentine
Mrs. Schultz	Else Basserman
Pastor	Martin Blaine
Kowalsky	Frank Richards
Pozzanitzer	Wolfe Barzell
Mojmir	Eduard Franz
Mafalda	Sheila Trent
Sacconcettino	Marcel Dill
Kompert	Harry Neville
Monsignore	John McKee
Maestro di Camera	Edward Kilcullen
The Pope	Albert Basserman
Papal Valet	Julian Benjamin

The dignity and profound significance that Ethel Barrymore gives to the stage are once again with us, but the pity of it is that the play is not of equal importance. "Embezzled Heaven" should enrich the coffers of the Theatre Guild as its first hit of the new season, but there's no denying that the boxoffice rewards will be premised mostly on the lure of Miss Barrymore.

She's on stage from the opening curtain, and is never off it; no production so conceived can fail to generate interest. It is a play, however, that one isn't apt to recall with a sense of excitement, for Miss Barrymore always rises above the play, and no presentation can achieve full stature under such circumstances.

The Franz Werfel story, from which L. Bush-Fekete and Mary Helen Fay have made the adaptation, deals with a Czech cook who thinks she can buy her way to Heaven by financing the education of a nephew in the priesthood. But he proves a wastrel who, for many years that she had thought he was studying to be a priest, actually was spending the money for his own selfish needs. When he writes her that he has finally achieved his own parish, she leaves the family for whom she had worked for 30 years and goes to the distant town where her nephew had allegedly acquired his own church, intending to make her home with him. When she arrives there she learns of the fraud. However, she meets a young priest who embodies all the attainments she had imagined in the nephew, and she goes with him on a pilgrimage to the Vatican. It is there that she unburdens her heart to the Pope, and he tells her that entrance to the Divine Gates can never be bought, that it is achieved only through the goodness that one has maintained in his or her lifetime. And she dies at the end with his blessing.

Miss Barrymore's is always an interesting performance, but it is difficult to imagine how Teta the servant, as played by the star, can be utterly acceptable—however forthright the portrayal—when one recalls some past performances by Miss Barrymore. How strong was the character of Miss Moffat in "The Corn Is Green," and the matriarch of "Whiteoaks," and, oh, so many others! Miss Barrymore's voice, bearing and dancing eyes are those of the commanding—and not the commanded. It's hard to conceive in her a picture of abject humility.

The scene with the Pope is the play's most impressive one; it is conducted with the pomp one associates with such occasions. It gives the play its greatest depth, enabling it to achieve a semblance of point where little existed during the first two acts and prolog.

Albert Basserman, once a star of the German stage, pre-Hitler, is making his first American legit appearance in "Heaven" after some years as a featured player in Hollywood films. Though top-featured in this play, Basserman has little to do as the Pontiff. His part, however, is played with dignity, though he was inaudible at times on opening night. Eduard Franz, as the nephew, has a good scene in the second act; Sanford Meisner, as a class-conscious butler, is amusing in a brief role, and Martin Blaine lends substance to the role of the young priest. Wolfe Barzell (from the Yiddish theatre) as an aged busybody hams amusingly in a brief bit, while a lesser part is capably handled by Bettina Cerf.

B. Iden Payne has staged well and Stewart Chaney has done neatly by the expensive Guild production with his big sets, of which a castle kitchen is most impressive.

Kahn.

Harvey

Brock Pemberton production of three-act (two scenes) fantastic comedy by Mary Chase. Stars Frank Fay; features Josephine Hull. Staged by Antoinette Perry; settings, John Root; opened 48th Street, N. Y., Nov. 1, '44; $3.60 top ($4.80 opening night).

Miss Johnson	Eloise Sheldon
Mrs. Ethel Chauvenet	Frederica Going
Ruth Kelly, R.N.	Janet Tyler
Marvin Wilson	Jesse White
Lyman Sanderson, M.D.	Tom Seidel
William R. Chumley, M.D.	Fred Irving Lewis
Betty Chumley	Dora Clement
Judge Omar Gaffney	John Kirk
E. J. Lofgren	Robert Gist
Myrtle Mae Simmons	Jane Van Duser
Veta Louise Simmons	Josephine Hull
Elwood P. Dowd	Frank Fay

The combination of Brock Pemberton, producer, and Antoinette Perry, stager, specialists in the presentation of light comedy, is clicking again. Their latest is "Harvey," once called "The Pooka," and it looks like a sure thing.

Mary Chase comedy has quite a bit of fantasy, an illusive element that requires delicacy in direction and almost inspiration in acting. That's where Frank Fay comes in.

Fay has been a crack entertainer for many a season, and maybe he isn't inspired, in the normal sense, as the Elwood P. Dowd of "Harvey." Many first nighters thought he was just playing himself. Fay has an able running mate in Josephine Hull, whose dumpy, comic figure aids her to arouse audience risibilities. She dominates the first act, as his sister Veta, even though that section of the new play seems somewhat too long.

Fay's Elwood is an amiable screwball, a habitue of gin mills, especially Charlie's. There he thinks he meets Harvey, a six-foot rabbit who becomes his alter-ego. That could indicate a delirium tremens, but Elwood isn't a stew in the ordinary sense; he's just a chap always agreeable to a drink.

Veta becomes vexed over Elwood and takes him to Dr. Chumley's retreat, one which handles pyschopathic cases of the alcoholic type. An attendant mistakes her to be the patient, so she's stripped (off stage) by the male attendant and given a hydro bath. When the error is detected, Veta is for suing the joint and is insistent that Elwood take the cure, or something. But Dr. Chumley goes down to Charlie's with Elwood, returning with plenty of booze aboard—and also convinced that Harvey really exists.

It's proposed to give Elwood a type of injection that will make him forget everything about Harvey, but when the medics are about to do their stuff, Veta learns something—that he'll be cured of illusions and will become a dislikable individual. Veta changes her mind, preferring to have Elwood around just as he is, and so she takes him home, Elwood beckoning the invisible mammoth bunny to follow.

In addition to Fay and Miss Hull, there are very good supporting performances. Fred Irving Lewis, seemingly over-anxious, fluffed at first with his Doc Chumley at opening night, then settled down to a convincing portrayal. Janet Tyler as a nurse, Jesse White as the attendant at the sanatorium, Tom Seidel as a young psychiatrist, and John Kirk, a judge, are the best of the others.

Ibee.

Sleep, My Pretty One

Richard Krakeur (in association with Roger Clark) production of three-act melodrama by Charleie and Oliver Garrett. Stars Pauline Lord; features Harry Ellerbe and Julie Stevens. Staged by Roy Hargrove; settings, Raymond Sovey; opened at Playhouse, N. Y., Nov. 2, '44; $3.60 top ($4.80 opening night).

Edward	J. Colville Dunn
Kathryn	Norma Chambers
Emily Groat	Teresa Dale
Eleanor Coates	Audrey Ridgewell
Winifred Agate	Julie Stevens
Donald Sturdevant	Harry Ellerbe
Mrs. Alicia Sturdevant	Pauline Lord
Lt. ("Hank") Williams	Don Gibson
Dr. Ogden Pomfret	Ivan Simpson

One of the autumn's wasted efforts though its brings back a name, Pauline Lord.

It's a study in neuroses, amid supposedly well backgrounded people of Gramercy Park, N. Y. Long, talky and actionless, there is no diversion in the latest "silver cord" story.

The cast's only attractive character, Winifred, a girl of around 20, who's the fiancee of Donald Sturdevant, around 40. He hasn't been a bachelor by choice. He had been engaged twice previously, but each time there were sudden terminations after the prospective brides had been viciously lied to by Donald's mother. One of those girls had fallen, or was pushed, from the upper floor of the Sturdevant home and was impaled on the picket fence. The other lass just scrammed, fast.

It seems that the mother, a Borgia in a wheelchair, had told the other damsels that there was a strain of insanity in the Sturdevant family, that they must not have children. There are other matters touched upon by the old lady with a diseased brain. She tells the same things to Winifred, who is almost shoved out the window, too, after the plan to poison her fails. The young girl rushes downstairs to her intended, and in the interim, the mother takes the lethal drink. Passing of the witch does not break the bonds between mother and son, he being as much attached to her as ever. So the girl leaves and probably goes to the arms of a naval ensign, her schooldays sweetheart whom she didn't think she loved.

Had it real dramatic power the distressing play might have been acceptable, but it misses out in so many ways that "Sleep" is left at the post. It was thought that Miss Lord would make the play but she's something of a disappointment, apparently being so nervous at the premiere that she stumbled over the lines.

Julie Stevens, as Winifred, is standard on the radio and makes much of her chance in "Sleep," scoring distinctly. Harry Ellerbe doesn't seem quite at ease as Donald but his is not an easy part. J. Colville Dunn is very good as the butler; so is Don Gibson as the boy in the naval uniform. But the play is about unattractive people for the most part.

(Withdrawn Saturday (4) after four performances; printed for the record.) *Ibee.*

Don't, George

Blackfriars Guild production of comedy in three acts (one scene) by Katherine Laure. Directed by Dennis Gurney; set, Viola Kruener. At Blackfriars Guild Playhouse, N. Y., Nov. 2, '44; $1.80 top.

Adelaide Averson	Carol Dunning
George Averson	Hal Hershey
Laura Carwood	Romola Robb
Paul Leland	Arthur Allen
David Averson	Jack O'Neil
Edythe Averson	Eleanor Stafford

This inoffensive little comedy, while not sufficiently sturdy for Broadway, does have its hilarious moments and should do well in the little theatre field. It's an amusing slice of American suburban family life.

Plot revolves around Averson family and the machinations of the wife to snare the prospective suitor of her sister into matrimonial alliance with her daughter, for prestige and coin reasons. But it doesn't come off. The guy gets fed up with the screen-struck, jitterbug daughter, finding solace with her more mature aunt.

Play has tedious first act but hits its stride in second stanza to sustain hilarity, both in dialog and situations. It has been well directed by Dennis Gurney. Cast also measures up. Carol Dunning gives a good account as the nagging wife and avaricious mother. Hal Hershey clicks as head of the house. Jack O'Neil is superb as the wisecracking son, with Romola Robb and Eleanor Stafford also turning in workmanlike jobs. Lone setting by Viola Kruener is attractive.

Edba.

Play Out of Town

The Streets Are Guarded

Wilmington, Nov. 3.

John C. Wilson production of drama in two acts by Laurence Stallings. Directed by John Haggott; settings, Lee Simonson; music composed by Tom Bennett. At Playhouse, Wilmington, Nov. 3-4, $2.40 top.

Admiral Overholt	Len Doyle
Colonel White	Gordon Nelson
Hospital Corpsman	David Lewis
Tom Jelks	Martin L. Stevens
Marine	Phil Brown
Memphis Jones	George Matthews
Sgt. Winters	Robertson White
Corp. Beasley	Paul Crabtree
Corp. Crofton	Joel Marston
Choppy	Jack Manning
Angelika	Jeanne Cagney
Naval Aide	Jack Effrat
Seaman	Byron Griffith
Seaman	Terry Little
Hanson	Lewis Charles
Colonel of Marines	Roderick Maybee

"Streets Are Guarded" has an excellent chance at the boxoffice. A war play, it's concerned with individual people and situations created by the war. Broad comedy touches balance grimmer aspects of plot dealing with GI's isolated by Japs on Pacific isle. It is written intelligently, being stirring drama whose major faults should be corrected by time play hits Broadway.

Regardless of the final verdict on Lawrence Stallings' "The Streets Are Guarded," it will probably be widely discussed both pro and con. On credit side is the natural, uninhibited dialog of soldiers and sailors marooned on a Pacific island. Excellent individual scenes add vigor to the whole. On the debit side is a curious unevenness, and at present the play builds slowly.

The central figure is a fabulous marine who lands on an island inhabited only by three sailors, three airmen, and a Dutch nurse. A narrow strip of water separates them from a Jap-held island. One of the sailors is badly in need of medical supplies and in the marine he sees an emissary from Heaven. The leatherneck, tough, capable, and obsessed with the idea of rounding up stray marines and blasting the Japs from their island, becomes their leader by mutual consent. He leads a raiding party on the Japs, gets the medical supplies and kills a Jap general in the process.

The little band prepares for a last-ditch fight against the Japs when a naval task force comes to the rescue. The marine makes it possible for a successful attack on the island but his fate is still a mystery as the curtain falls.

The flashback method is employed, with the curtain rising in a Government hospital room in Washington. A petty officer relates the marine's story to the latter's father and the scene shifts to the Pacific island.

In general the play is a tribute to the courage, daring and resourcefulness of Uncle Sam's fighters. As such it is effective and, at times, thrilling. Stallings is a careful and intelligent craftsman but he has permitted a number of blind spots in the play's construction.

On the credit side is the excellent cast. Phil Brown plays the marine with sincerity. He goes about his job with a calmness and quiet which makes the role always believable. Not far behind is George Matthews as a tough, thick-headed bosun's mate whose salty, descriptive passages brighten up the action. Comedy, although somewhat grim, is well handled by Joel Marston and Paul Crabtree as grounded members of a bomber crew. Others rating bows are Robertson White, Jack Manning and Jeanne Cagney in the solitary female role. Playing the Dutch nurse, Miss Cagney has an authentic accent and considerable charm.

Lee Simonson's two settings are top-drawer, especially the island hut, and John Haggott has directed with a sure hand. Incidental music by Tom Bennett heightens the dramatic effect.

Klepfer.

Current Road Shows

(Period Covering Nov. 6-13)

"Abie's Irish Rose"—Shubert-Lafayette, Detroit (6-18).

"Bell for Adano"—Shubert, New Haven (9-11); Wilbur, Boston (13-13).

"Blossom Time"—National, Wash. (6-12); Ford's, Balto. (13-18).

"Cherry Orchard" — Taft, Ciney (6-8); Hartman, Col. (9-11); Erlanger, Buff. (13-16); Aud., Rochester (17-18).

Dante (Magician)—Biltmore, L. A. (6-11); Geary, S. F. (13-18).

"Dark Hammock"—Locust, Phila. (15-18).

Gilbert & Sullivan—Forrest, Phila. (6-11); National, Wash. (13-18).

"Good Night Ladies" — Temple, Tacoma (7); Capitol, Yakima (8); Fox, Spokane (9); Wilma, Missoula (10); Fox, Butte (11); Marlowe, Hel. (13); Rainbow, Gr. Falls (14); Babcock, Billings (15); Aud., Bismarck (16); Fargo, Fargo (17); Aud., Grand Forks (18).

"Harriet"—Aud., Rochester (6-7); Erlanger, Buff. (8-11); Nixon, Pitt. (13-18).

"Have a Good Time" — Shubert, Phila. (13-18).

"In Bed We Cry"—Wilbur, Boston (6-11).

"Kiss and Tell" (2d Co.)—Studebaker, Chi. (6-18).

"Kiss and Tell" (3d Co.)—Texas, S. Antonio (6); Par, Austin (7); Majestic, Ft. Worth (8-9); Melba, Dallas (10-11); Shrine, Ok. City (13-14); Aud., Enid (15); Aud., Ponca City (16); Aud., Tulsa (17-18).

"Laffin' Room Only" — Shubert, Boston (6-18).

"Late George Apley"—Plymouth, Boston (6-18).

"Laughing Water"—Bushnell Aud., Hartford (14-15); Shubert, N. Haven (16-18).

"Life With Father" (2d Co.)—Hartman, Col. (6-8); English, Ind'p'lis (9-11); Cass, Detroit (13-18).

"Man Who Had All the Luck"—Playhouse, Wilm'ton (9-11); Walnut, Phila. (13-18).

"Merry Widow" — Cass, Detroit (6-11); Cox, Ciney (13-18).

"Merry Widow" (2d Co.)— Robinson, L. Rock (6); Muni, Aud., Shreveport (7); Aud., Baton Rouge (8); Muni. Aud., N. Orleans (9-11); Aud., Beaumont (13); Music Hall, Houston (14-15); Texas, S. Antonio (16); Par., Austin (17); Majestic, Ft. Worth (18).

"Oklahoma" (2d Co.) — Erlanger, Chi (6-18).

"Othello" — Nixon, Pitt (6-11); English, Ind'p'lis (13-15); Hartman, Col. (16-18).

"Over 21"—Davidson, Mil. (6-11); American, St. Louis (13-18).

(Continued on page 63)

Yiddish Play

They All Want to Get Married

Judah Bleich production of musical in two acts (10 scenes), presented by David Kay. Book by Julie Berns; music, Al Olshanetsky; lyrics, Jacob Jacobs; staged by Bleich; settings, Leo Kerz; choreography, Benjamin Zemach; entire production under personal supervision of Miss Berns. At Public theatre, N. Y.

Badchn	Kobrong
Groom	Isidor Singer
Mrs. Kanarick	Tillie Rabinowitz
Moishe Fisch	Max Wilner
Devorah Friedman	Lucy Gehrman
Nathan Diamond	Aaron Lebedeff
Rachel Dreyer	Diana Goldberg
David Solomon	Judah Bleich
Masha Weller	Luba Kadison
Gitele	Nina Rochelle
Gloria Gold	Ola Shlifka
Mrs. Bagle	Vera Lubow
Ben Rubin	Irving Grossman
Leo Kahan	Jacob Bergreen
Mr. Lefkowitz	Misha Gehrman
Rosie	Adrian Goldberg
Dora	Sylvia Greenspan
Milly	Elaine Goldberg
German Soldiers	Isidor Elgard, David Ibring
Specialty Dancer, Sabia Girard	

In "They All Want to Get Married" the Yiddish theatre has the best musical it has had in several years. It marks the second straight season that Julie Berns, who had heretofore written for radio exclusively, has teamed with Judah Bleich in producing a topnotch show with tuneful music, colorful costumes, a sturdy book by Miss Berns and a cast of performers who are the who's who of the current Yiddish theatre. It can't miss at the boxoffice.

"Married" has practically all the ingredients that comprise commercial Yiddish theatre. If some of the theatricalisms employed smack of corn by Broadway standards, it isn't anything that the producers have been unaware of. Corn remains a popular and commercial ingredient of the Yiddish theatre, and its use in this show is never overdone.

The book is stronger than the usual one used for musicals, dealing with a marriage arranger, or shatchen, and the difficulties that confront him because of the shortage of men in the armed services. The play is multi-scened over the two acts and punctuated with frequent musical and dance interludes, songs for which are notably handled by a newcomer to the Yiddish theatre, Nina Rochelle, and Irving Grossman.

The story's background is laid in this country, and if the dramatic passages, which concern the enforced 20-year separation of a mother and her two daughters, are inclined to be too weepy at times, chalk it off as a dramatic must for this kind of theatrics. At any rate, the comedy far exceeds the drama, and it's all to the good.

Major share of the production credits goes to Judah Bleich for the staging, with Miss Berns taking a hand in supervising the production. Miss Berns and Bleich teamed similarly a year ago on "The Golden Land," which Miss Berns also wrote.

Al Olshanetsky has composed the fine musical score, with lyrics by Jacob Jacobs. The colorful settings are by Leo Kerz. Benjamin Zemach has conceived the imaginative dances.

As for the cast, Miss Rochelle, with her looks and soprano voice, brings to the Yiddish theatre a refreshing quality of which there is too little in this phase of show business. Grossman, who's become a bit more portly of recent years, handles his acting and singing assignments well, while the rest of the large cast gets over, too. Notable among the others are Aaron Lebedeff, the perennial juve and star comedian of the show; Diana Goldberg (Mrs. Irving Grossman), who remains the Yiddish theatre's outstanding comedienne with her hoyden manner of playing; Lucy Gehrman, who achieves the right touch of poignancy in the dramatic phases; Misha Gehrman, Max Wilner, Tillie Rabinowitz, Luba Kadison and Bleich himself, who has ventured, after a year's layoff from acting, to assume the part of the marriage-maker.

Kahn.

Dunshaw CONTACT LENSES give you perfect vision without impairing your looks. Invisible, safe, protective, comfortable. Now worn by many stars in the amusement world. Free consultation, 9:30 to 6:30, including Saturday. Monday 'till 8:30.

DUNSHAW CO.

130 W. 42nd St. New York 18, N.Y. Wisconsin 7-4680 — 17 Academy St. Newark 2, N.J. Mitchell 2-6398

SAMUEL FRENCH
SINCE 1830
Play Brokers and Authors' Representatives
25 West 45th Street, New York
811 West 7th Street, Los Angeles

CHAMBERLAIN BROWN
145 West 45th Street
New York 19, N. Y.
Placed: Tallulah Bankhead, Edward Everett Horton, Gloria Swanson, Conrad Nagel, Glenda Farrell, Ruth Chatterton, Fritzi Scheff.
Manager for stage, screen, radio and opera stars.

We Have Money Available For Broadway Production. Present Your Proposition
Write: BOX NO. 125, VARIETY
154 W. 46th Street
New York 19, N. Y.

'Over 21' SRO 18G in Chi Windup, Quits For 'Indians'; 'Turtle' Capacity $20,600

Chicago, Nov. 7.

Despite sellout biz, "Over 21" shuttered Saturday (4) to make room at the Harris for "10 Little Indians," which opened Monday (6). "Oklahoma!" and "Voice of the Turtle" are still sellouts at $30,000 and $20,600. "Sleep No More" relit the Civic Saturday (4), with "Wallflower" skedded to take over from "Two in a Bed" at the Great Northern Monday (13) and "Star & Garter" succeeding "Student Prince" at the Blackstone next Thursday (16). "Kiss and Tell" celebrated 700th performance here with $11,500 on the week.

Estimates for Last Week

"Kiss and Tell," Studebaker (78th week) (1,400; $3). Passed 700th performance with $11,500.

"Oklahoma!" Erlanger (51st week) (1,500; $4.20). Sellout $30,000.

"Over 21," Harris (8th and last week) (1,000; $3). Still a sellout at closing, with $18,000.

"Student Prince," Blackstone (2d week) (1,200; $3). Entering third and final week with neat $13,000.

"Two in a Bed," Great Northern (3d week) (1,400; $3). Struggling along with two-for-ones. Sad $4,000.

"Voice of the Turtle," Selwyn (5th week) (1,000; $3.60). Sellout $20,600.

Shubert, New Opera Co. Trade B.O. Socks With Day-Date Det. 'Widows'

Detroit, Nov. 7.

The battle of "The Merry Widows" takes over exclusively here this week, with the Lafayette shuttered for a week with the closing of "Horses Are Like That."

The Shubert version of "Widow" got off to the earlier start at the Cass theatre with $16,500 tucked in last week at a $2.50 top. It continues for another week, this one in direct competition to the same musical, before "Life With Father" moves into the house on Nov. 12.

The Lafayette went dark Saturday following withdrawal of "Horses Are Like That," which followed a weak $7,000 first week with a similar figure for the second stanza. Whether comedy will be put through a revision is problematical.

The New Opera Co. verision of "The Merry Widow" opened at the Wilson Monday night at $3.60 top. It is inked in for three weeks.

SOL HUROK'S $50,000 CLAIM ON PHILLY OPERA

Concert manager Sol Hurok advises he is filing suit against the Philadelphia Opera Co., its president, Henry Gerstley, its manager, David Hocker, and other officers for $50,000 for alleged breach of contract.

Hurok states that the Quaker city group, whose opera troupe he toured extensively last season, signed last spring to do 15 weeks minimum with 2-4 weeks options additional under his aegis this season. After he had signed contracts for performances in 70-odd cities throughout the country, states Hurok, and publicized the attractions widely, the Philadelphia Opera Co. notified him that it had suspended activities for the duration "due to inability to obtain singers." Hurok also stated the company had objected to the terms of their new contract with him, on grounds terms weren't high enough.

Hurok claims he had to procure another opera troupe on short notice this fall as replacement to fulfill his commitments, and got the N. Y. City Center to organize a touring company of "The Gypsy Baron" as part replacement. He plans organizing another company to fill balance of dates, both new ventures allegedly costing him far more than original Phila. Opera setup.

Hurok states he helped the Philly group in the past, increasing fees last season above the contract, and in other ways. The Philadelphia opera troupe was founded six years ago, and has toured the country last three seasons. David Hocker is co-founder as well as manager since its inception.

'Robin Hood' 9G, N. H.

New Haven, Nov. 7.

"Robin Hood" brought substantial shekels to Shubert last weekend (2-4). Garnered an approximate $9,000 on four shows at $3 top.

House continues its steady bookings, with preem of "A Bell for Adano" (9-11) current. Next week gets "Streets Are Guarded" (13-15) and "Laughing Water" (16-18). "Dear Ruth" hits town Nov. 23-25 and is followed by "Many Happy Returns" (30-2). "Ice Follies" comes to Arena Dec. 4-10.

Plenty of Life With 'Father,' 15G in Pitt

Pittsburgh, Nov. 7.

There's still plenty of life left in "Life With Father" yet. Oscar Serlin hit, playing Pittsburgh for fourth time at Nixon last week, got close to $15,000 at $3 top (including tax). Take was particularly gratifying because "Father" was wedged between "Merry Widow," which was a b.o. smash, and sellout "Othello" and "Harriet."

Nixon saw a new set of leads in Carl Benton Reid and Betty Linley, and crix gave both of them a hand for performances. Show opened to $400 better than it did at getaway on last visit but didn't hold up as well down the stretch.

'Bed Cry' Hot $16,000 In Boston, San Carlo Op Good 26G, 'World' 10G

Boston, Nov. 7.

Quiet week just past found only two legit stands lighted plus the San Carlo Opera Co. in for a week of repertoire at the Opera House. "In Bed We Cry," sock femme attraction, snaffled most of the legit business at the Wilbur; "Tomorrow the World" at the Colonial just didn't appeal. The Opera was big all the way through.

"The Late George Apley" opened last night (6) at the Plymouth on an SRO basis, the Museum of Modern Art having bought out the house. The advance on this show is terrific, too, and the SRO sign is certain for the run. "Laffing Room Only," Olsen-Johnson show, piling up an advance of $35,000 in mail orders alone, opens Thursday night (9) and will unquestionably be a sellout throughout its month-long stay.

Next week "Bell for Adano" opens at the Wilbur against Theatre Guild's musical, "Sing Out, Sweet Land," at the Colonial. Both are creating plenty of interest, the former's mail orders touching $15,000. Other prospects remain as listed last week.

Estimates for Last Week

"In Bed We Cry," Wilbur (1,200; $3.60). Labeled a women's show from the outset, caught good notices and clicked for $16,000. Remains through this week.

San Carlo Opera Co., Opera House (3,500; $3.60). Gave nine performances to get a very profitable $26,000. Company goes to Portland, Me., thence to Canada.

"Tomorrow the World," Colonial (1,500; $3). Touring company not too well liked; not much interest here with resulting $10,000.

$5,336,000 '44 GROSS BEST IN CHI SINCE '20S

Chicago, Nov. 7.

With an estimated $5,336,000 take for the first eight months of 1944, Chicago's eight legit theatres have piled up a record unequaled since the '20s, when Chi kept more than 18 theatres lit most of the time.

Record take is attributed to "Oklahoma!", which has been a sell-out since its opening almost a year ago; "Over 21" and "Voice of the Turtle," currently turning them away; "Kiss and Tell," in its 77th week, and "Good Night, Ladies," which played over 100 weeks.

Dunham Dance Troupe Mild $10,000 in Buffalo

Buffalo, Nov. 7.

Katherine Dunham "Tropical Revue," despite enthusiastic local reviews, had tough fight at the Erlanger last week against town's long indifference to colored shows.

At $3 top, tally was under mild $10,000.

'Orchard' Capacity $14,000 in M'wau'kee

Milwaukee, Nov. 7.

The Joseph Schildkraut-Eva Le Gallienne "Cherry Orchard" played six performances (Wednesday to Saturday) at the Davidson theatre last week to capacity business—$14,000.

'Marietta' Hefty 14G, K.C.

Kansas City, Nov. 7.

"Naughty Marietta" rated only mild notices by the crix but drew a hefty $14,000 for four performances in the Music Hall of the Municipal Auditorium here last weekend (2-4).

Top was $3 for night shows and $2.50 for matinee. Brought in by Pla-Mor enterprises.

'APLEY' VERY STRONG, BALTO AT $17,000

Baltimore, Nov. 7.

"The Late George Apley," staged by George S. Kaufman for Max Gordon at Ford's here, last week attracted an excellent press and very healthy trade figured at $17,000.

Current week is dark, with "Blossom Time" set to open Monday (13) and advance interest surprisingly steady for constant repeater.

'Sadie' Sturdy $29,000, Philly

Philadelphia, Nov. 7.

Last-minute booking changes have had both managers, p.a.'s and crix woozey here last few days.

First came A. P. Waxman's decision to grab the Erlanger on a straight rental for an extra week here of "Sadie Thompson" after he found himself unable to get the Shubert, where "Sadie" opened and played 10 days, because Dave Wolper had house engaged for a week of rehearsals for his musical tryout, "Glad to See You" next Monday. "Sadie" is the first booking this season at the indie Erlanger, controlled by William Goldman.

Then came very last-minute decision to move "Trio," controversial play produced by Lee Sabinson, from the Locust down to the Walnut, which had dark weeks facing it last week and this. "Trio" hasn't done much biz here but tangle in New York, with Lee Shubert refusing to let it into the Cort until okayed by city authorities, caused management to grab the Walnut, and during this week not only first-string New York crix but also Paul Moss, New York license commish, were invited to come here to glimpse show and pass on its morals.

Also, late last week came announcement from Billy Rose office that his long-anticipated and much-heralded "7 Lively Arts" wouldn't be able to make its announced Nov. 20 opening, but had been set back to Nov. 25. Illness of Beatrice Lillie given as reason. That will give show only eight days here with seats practically all sold in mail-order sale even before postponement. Severe jamup is expected at premiere at the Forrest. The house, by the way, is dark next week, also with Rose probably using it for rehearsals.

Trade last week was not up to recent high average, with only three of the four legit houses open. "Sadie" was easy leader but suffered considerably from adverse notices and none-too-enthusiastic word-of-mouth. "Trio" limped badly and the Gilbert and Sullivan engagement started rather slowly at the Shubert, although showing pickup strength during week.

Estimates for Last Week

"Trio," Locust (2nd wk) (1,600; $3.10). Not much biz here despite controversial theme. Bare $7,000. House has "Streets Are Guarded" this week only, then "Dark Hammock" (preem) on 15th.

"Sadie Thompson," Shubert (2nd wk) (2,000; $3.72). Over $29,000, plenty okay even at tilted scale. House dark this week, then "Glad to See You" preems next Monday.

Gilbert and Sullivan, Forrest (1st wk) (1,800; $3.10). Not any too good at opening but, as usual, showed strength during week and fortnight's stay here should be profitable. Reported a little over $11,200. House dark next week with Billy Rose's "7 Lively Arts" now listed for Friday, 25th, giving it eight days only in town.

'HARRIET' $29,500 IN WASH. FOR SELLOUT

Washington, Nov. 7.

Helen Hayes in "Harriet," with eight sellout performances, grossed estimated $29,500 last week at the National. "Blossom Time," here for its 18th visit, compelled the boxoffice to open two windows, and there was a mountain of mail orders. Operetta was here last October and collected $19,000. On this visit, with 10 performances, it is headed for $25,000.

Gilbert & Sullivan operas will come in with hundreds of mail orders remaining to be filled. "Rebecca" follows for two weeks under American Theatre Society auspices. Then Ruth Gordon in "Over 21."

Dallas' Postwar Stock

Dallas, Nov. 7.

Another Dallas little theatre, postwar, is under way. The former little theatre has long closed its doors and the former building sold. Margo Jones has been given a fellowship for a year's study and travel in the interests of a permanent repertory theatre for the southwest, with Dallas as the tentative location by the Rockefeller Foundation.

Miss Jones has been active throughout the state and in California in the little theatre movement.

B'way on Way Up After Election Dip; 'Harvey' Wow 11G in 1st 7 Shows, 'Heaven' Sock $16,300 in 7, Fast Folds

After a slide in biz during the final electioneering week on Broadway, indications are for a prompt recovery. Monday (6) saw some theatres doing well, and others which were off reported strong advance sales. Declines were general although the newer hits were unaffected. Some musicals were more than $4,000 under the levels of the previous week.

Another hit came to town last week when "Harvey" opened at the 48th Street. It was greeted with an excellent press, one reviewer dissenting, the boxoffice line forming the day after the premiere and show going to capacity for the balance of the week. "Embezzled Heaven" looks like another money show, but the other two arrivals last week were fast flops. "No Way Out" was taken off after one week, while "Sleep, My Pretty One" stopped after four performances, and two other recent arrivals also disappeared.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel Street," Bijou (152d week) (D-614; $3.60). Went off around $1,000 but with takings over $7,000, long-running one-setter was satisfactory.

"Anna Lucasta," Mansfield (10th week) (D-1,033; $3.60). Theatre party at a concession nicked the pace here, but colored-cast drama marked up another bigtime gross of $18,500.

"Bloomer Girl," Shubert (5th week) (M-1,382; $5.40). New smash musical not affected in any way and again registered capacity plus at around $34,000.

"Carmen Jones," Broadway (49th week) (M-1,900; $3). Went off as much as any other run musical, skidding to $24,000; profitable at that level; should came back this week.

"Catherine Was Great," Royale (14th week) (CD-996; $4.80). One of season's surprise heavy grossers but affected last week, too, when estimated take was quoted at $17,600.

"Chicken Every Sunday," Plymouth (31st week) (C-1,075; $3.60). Went off around $2,000, but some other straight plays were dented more than that; rated around $12,000.

"Embezzled Heaven," National (1st week) (D-1,164; $3.60). Play not highly regarded but performance of Ethel Barrymore hailed and real grosses sure, according to advance sale; drew $16,300 in first seven times; big considering Theatre Guild subscriptions.

"Follow the Girls," 44th Street (30th week) (M-1,462; $4.80). Claimed to have stood up better than most other run musicals; real coin earned last week again; over $34,000.

"Harvey," 48th Street (1st week) (C-925; $3.60). Enthusiastic press for Frank Fay's clicker with one exception; one of season's comedy standouts looks like real money; opened Wednesday (1) and with a small preview got $11,000 first seven times; figured to approximate capacity this week.

"Hats Off to Ice," Center (20th week) (R-2,994; $1.98). Was off with field but still commanded important money and drew standees last half; around $39,000.

"I Remember Mama," Music Box (3d week) (CD-979; $4.20). Exception here; new sock comedy unaffected in any way, and gross around $21,500.

"Jacobowsky and the Colonel," Beck (34th week) (C-1,214; $3.60). Eased off around $2,500 but still got highly profitable business figured around $18,500.

"Kiss and Tell," Biltmore (84th week) (C-926; $3.60). Like other run shows business dropped and the count here was estimated at slightly more than $9,000.

"Life With Father," Empire (261st week) (C-1,082; $3.60). Attention to run leader because of completion of fifth year keeps attendance up better than expected; rated around $11,000.

"Meet a Body," Forrest. Was taken off Saturday (4) after three slim weeks.

"Mexican Hayride," Winter Garden (30th week) (M-1,423; $6). Slipped to $40,000; had been selling out all performances and business should bound right back again this week.

"No Way Out," Cort. Yanked Saturday (4) after one week following weak notices; "Trio" announced for this week, but booking misfired and next attraction may be "A Bell for Adano."

"Oklahoma!," St. James (83d week) (M-1,529; $4.80). That line to the boxoffice ample evidence that the capacity-plus pace was not slowed in any way; $31,000.

"One Touch of Venus," 46th Street (57th week) (M-1,319; $4.80). Went off around $3,000, but registered a goodly profit with $31,000; should bounce back this week.

"Rhapsody," Century. Postponed for three weeks; now due Nov. 22.

"School for Brides," Ambassador (14th week) (C-1,117; $3.60). Has been faring well but eased off like most others last week; estimated around $10,000.

"Sleep, My Pretty One," Playhouse (1st week) (D-865; $3.60). Opened Thursday (2); taken off Saturday; poor press; four performances.

"Snafu," Hudson (2d week) (C-1,094; $3.60). Got approximately $13,500 for first full week; substantial but not exceptional for new comedy.

"Soldier's Wife," Golden (5th week) (CD-789; $3.60). With strong advance sale and parties, pace was protected last week when gross again bettered $13,500.

"Song of Norway," Imperial (11th week) (O-1,427; $6). Operetta has been selling out since the start and was hardly affected last week when gross was figured over $40,000.

"Ten Little Indians," Broadhurst (19th week) (D-1,160; $3.60). Has been doing very well; with most other attractions there was some drop; $16,000, very profitable.

"The Perfect Marriage," Barrymore (2d week) (CD-1,115; $3.60). Strong attendance, after disappointing press, a surprise; got $17,500, final days last week being capacity; mail orders aplenty.

"The Searching Wind," Fulton (30th week) (C-948; $4.20). Dipped about as much as other straight stayers and gross was around $14,500; however, engagement indefinite.

"The Two Mrs. Carrolls," Booth (60th week) (D-712; $3.60). Offish going reflected here, too, but not as much as others; rated around $13,000, plenty okay for this runner.

"The Voice of the Turtle," Morosco (39th week) (C-896; $4.20). Always an exception and standees all performances for three-person wonder; $22,000.

"The Visitor," Miller. Closed Saturday after playing three weeks; "The Streets Are Guarded" next attraction, Nov. 17.

"Violet," Belasco (C-1,077; $3.60). Final and third week; around $4,000 again; "In Bed We Cry" will follow next Tuesday (14).

ADDED

Ballet International, International. Drawing patrons of classic dance; house slated for legit "On the Town" next month.

REVIVAL

"Robin Hood," Adelphi (O-1,436; $3.60). Operetta at pop scale opened Tuesday (7); limited engagement figured with a new musical likely next month.

VAUDE-REVUE

"Star Time," Majestic (8th week) (1,179; $3). Figured to stay until after holidays; takings estimated at around $22,000 last week.

NEIGHBORHOOD

"Pick-Up Girl," Flatbush, Brooklyn.

"Junior Miss," Windsor, Bronx.

"Uncle Harry," Queensboro, Elmhurst, L. I.

'Ladies' Fine $28,000 In 12 Days, Seattle

Seattle, Nov. 7.

First legit attraction, "Good Night, Ladies," at the Metropolitan since Hugh Becket became operator-owner augured well for the new regime, the 12-day engagement garnering an estimated $28,000.

Becket spent some $10,000 refurbishing the interior.

'Wallflower' Strong $12,000 in St. Louis

St. Louis, Nov. 7.

Interest in the Presidential election cut into the b.o. activity of "Wallflower" at the American theatre, and the first of the two-week stand ending Saturday (4) grossed satisfactory $12,000 for nine performances. Betty Blythe, Frank McNellis and Sonya Stokowski, in the lead, copped posies from the crix.

The 1,700-seat house was scaled to $3.05.

'Indians' $8,400, Cincy

Cincinnati, Nov. 7.

"Ten Little Indians" corraled a winner with an estimated $8,400 last week in the 1,300-seat Cox on six night performances at $3 and two matinees at $1.80 top.

This week "Cherry Orchard," with Eva LeGallienne and Joseph Schildkraut, is in the 2,500-seat Taft the first half at $3 top, and "Waltz King" at $3.60 top tenants the Cox in last half.

OBITUARIES

HENRIETTA CROSMAN

Henrietta Crosman, 79, retired legit and screen star, died at her home in Pelham Manor, N. Y., Oct. 31. She retired from the stage in 1936 after having spent more than half a century in the theatre. She had lived in practical seclusion after the death of her husband, Major Maurice Campbell, her manager for 40 years, who died in 1942.

Her remarkable career ran the gamut of all branches of the theatre—vaude, Shakespeare, contemporary theatre and, toward the end of her career, motion pictures. She appeared on Broadway with such stars as E. H. Sothern, Herbert Kelcy, Effie Shannon, James K. Hackett and others. Prior to Broadway appearances, she matriculated as leading woman of the Hyde & Behman stock at the old Park Theatre, Brooklyn, N. Y.

Although aopearing in many plays, she possibly is best remembered for her performances in "As You Like It" and "Sweet Kitty Bellaires" in 1902 and 1903 respectively. Prior to that she had been a member of Augustin Daly and Daniel Frohman companies.

Her last Broadway show was "Thunder In the Air" in 1929, but she played on the stage in other cities for several years afterward. Among her pictures were "The Royal Famiy of Broadway," "Carolina" and "Three On a Honeymoon."

Survived by son and granddaughter.

HAROLD ROBB

Harold Robb, 54, head of Robb & Rowley United, Inc., Texas Theatre circuit, died in Dallas Oct. 30.

Robb started in theatre business in Big Springs, Texas, about 1918 with E. H. Rowley, now vice-president and secretary of R&R. He later acquired houses in Sweetwater and Abilene, gradually building a large circuit, which was later sold to Paramount. A few years afterward, Robb & Rowley again acquired houses from Paramount, with United Artists Theatres later buying a half-interest in the R&R circuit. R&R, second largest circuit in Texas, now operates more than 90 theatres in Arkansas, California, Kansas, Oklahoma and Texas.

Robb, in addition to exhibition, made a large part of his fortune in oil and farming lands. Just before his death he had purchased a large piece of property around Waco and owned property in Corpus Christi and Dallas. He and his partner several years ago operated four theatres in Pasadena, which were taken over by United Artists Theatres.

He is survived by his widow, son and daughter.

CLAYTON LYNCH

Clayton Lynch, 55, Los Angeles branch manager for Metro, died in Chicago Nov. 2. Lynch had stopped over in Chicago with his wife for a short stay, while enroute to New York for a week of home office conferences, when taken suddenly ill.

Lynch joined the old Goldwyn Distributing Co., at Omaha as a salesman, later becoming Omaha branch manager at the time of the merger of Metro-Goldwyn-Mayer in 1924. He transferred to St. Louis in 1926 as branch manager there and after 10 years was moved to Los Angeles to head the local distribution office.

Surviving are his widow, three step-children, a daughter and two sons.

JOHN PHILLIBER

John Philliber, 72, stage and screen actor, died at Elkhart, Ind., Nov. 6. He had been in showbusiness for more than half a century.

He had spent the greater part of his career in touring companies and stock but finally got his big chance on Broadway in 1942 in "Mr. Sycamore." Probably his best portrayal in motion pictures was that of Pop Benson in "It Happened Tomorrow."

His first N. Y. show was "The Heart of Chicago" many years back. He subsequently appeared in "The Wooden Slipper," "Winterset," "High Tor," "The Star Wagon" and "Two On an Island."

DE WITT NEWING

De Witt Newing, 61, playwright and radio script writer, died Nov. 4, at Lakewood, N. J.

Newing's best known plays include "Love of Sushon," based on his experiences in China, and "The Big Mogul," in which Fiske O'Hara, Irish tenor, starred in 1925. Later he took up radio scripting and in the early 1930's wrote some of the "First Nighter" and "Roses and Drums" programs.

Survived by widow, brother and three sisters.

SIGOURNEY THAYER

Sigourney Thayer, 47, former legit producer and one time associated with Alex McKaig Productions, Inc., was killed in an automobile accident near Allentown, Pa., Nov. 2. He was employed as job analyst with Consolidated Vultee Aircraft here since June, 1943.

Prior to engaging in war work he had produced a number of plays for Broadway and the road during 1926-34.

XENIA PETROVA

Xenia Petrova, 40, former member of the Mordkin Ballet, and who in private life was Mrs. Xenia Kernan, died in New York Nov. 6. She had appeared with the ballet at the Metropolitan Opera House, N. Y., in 1941-42.

IN MEMORY OF MY BELOVED DAUGHTER

MARIE SAXON

Who Died Nov. 12, 1941

PAULINE SAXON

WILLIAM KEEGAN

William Keegan, 55, former manager of the Hunt theatres in Trenton and Wildwood, N. J., died in the latter city Nov. 1.

Keegan, while manager of the Hildinger Enterprises in Trenton, was treasurer of the Motion Picture Theatre Owners of New Jersey, a unit of the Motion Picture Theatre Owners of America.

SGT. EDDIE LARKIN

Sgt. Eddie Larkin, 38, former dance director at Metro, was killed Oct. 28 when his plane, returning from the South Pacific, crashed near San Francisco. Body was sent to New York for interment.

Nathan Levey, 76, father of Arthur Levey, president of Scophony Corp. of America, died Oct. 31, at Stamford, Conn. Also survived by another son, Philip Levey, an attorney.

William Piltz, 69, one of the film industry's pioneer cameramen, died Nov. 2 in Hollywood as a result of injuries inflicted by a hit-run driver.

Mother, 77, of Danny Winkler, Hollywood agent, died of pneumonia Nov. 3 in Hollywood.

Mrs. Louise M. Noll, 60, retired stage and screen actress, was killed by a bus Nov. 1 in Los Angeles.

Campaign

Continued from page 1

would spend. Democratic National Committee figured it, too, would wind up with $750,000 plunked into radio. Both parties used radio on a more liberal scale than in previous campaigns. GOP, in particular, through state organizations, going heavily into spot campaigns in key states, notably Pennsylvania. It was held more than possible that gross political business for the entire industry would be somewhere near $3,000,000. It may never become known, however, since state expenditures are not reported to Congress.

Mutual's take resulted from sales of 21½ hours, of which 10 were used by the Republicans and all but one-half hour of the remainder by supporters of President Roosevelt. Blue sold five hours and 25 minutes to the Democratic adherents; eight hours and five minutes to the GOP. NBC sold eight and a half hours to the Democratic National Committee and the American Labor Party; seven hours, 16 minutes to the Republicans. CBS had six hours and 20 minutes from the Dems and four and a quarter hours of GOP oratory.

Broadcasters came in for sharp criticism for selling time to politicians from Samuel Grafton, liberal columnist of the N. Y. Post, who lambasted the trade last week. Columnist, noting the bitterness of the campaign, spoke of, "...Radio, braying like an agonized jackass with those dreadful 'one-minute spot announcements' is a favored device for getting in the blow beneath the belt. You pay $30 to $50 for your minute, on a good station, you say anything you like, and then you duck. This is hit-and-run controversy."

Grafton, noting that some stations had broadcast claims that Pres. Roosevelt intended keeping soldiers in the Army after the war, declared, "That is a vile statement for anyone to utter during a war. But there is one thing even worse than saying it, and that is to make a money profit on renting facilities to someone else to say it."

Frank Fay

Continued from page 2

Josephine Hull, who is featured in "Harvey."

Before the new play opened in Boston, a preview was given before a GI audience and after that showing there was a switch which made the show. Harvey is the name of a supposed six-foot invisible rabbit which the half-mulled hero insists always accompanies him to his favorite saloons. Script called for an appearance of Harvey and at the preview a figure in a rabbit costume walked across the stage. Manager and director argued with Mary Chase, the author, all that night over whether to keep the "rabbit" in, and finally it was agreed to scratch Harvey from the cast.

Pemberton felt that the critics would have kidded "Harvey" instead of raving over the fantasy. Pemberton now has a rabbitskin costume on his hands that cost $650 and is likely to let go at the buyer's own price. Incidentally, the out-of-town critics called the turn on the show, labelling it a hit.

Mrs. Chase is the wife of Bob Chase, editor of the Rocky Mountain News, Denver, where they reside with three sons. A former reporter, she has been friendly with Pemberton and Miss Perry for some time. She wrote "Me Third," which was first done in the WPA Federal Theatre. Pemberton then presented it at the Miller, N. Y., under the title of "And Now You've Done It." That play didn't last very long but the manager encouraged Mrs. Chase to try again, "Harvey" being the answer.

MARRIAGES

Sally Raymond to Lt. N. Peter Rathvon, Jr., USN, Nov. 4, in Evanston, Ill. Groom is son of RKO president.

Betty Jane Watson to Gerald Austensen, Chicago, Nov. 5. Bride is Laurey in Chi company of "Oklahoma;" groom singer in same show.

Eva Betty Stone to Corp. George Finley, Chicago, Oct. 23. Bride is Stratford Theatre cashier; groom, former Rhodes Theatre assistant.

Lillian Spiegel to Pfc. Leo Simon, Los Angeles, Nov. 5. Groom was a screen writer before induction.

Belle Fenstock to J. C. (Brownie) Brown at Waldorf-Astoria, N. Y., Nov. 5. Bride is composer and portrait painter; groom is manager of Washington branch of M-G-M newsreel, "News of the Day."

Mrs. Ruth Somper Wertheim to Arthur S. Lyons, New York, Nov. 6. Groom is former talent agent now associated with David L. Loew in Producing Artists, Inc.

BIRTHS

Mr. and Mrs. Irving Yergin, son, Brooklyn, N. Y., Nov. 1. Father in WB homeoffice publicity.

Mr. and Mrs. Robert Gessner, son, their second, Nov. 3, in N. Y. He's the author and present Prof. of Motion Pictures at NYU.

Mr. and Mrs. Leonard Lyons, son, their third, Nov. 5, New York. He's the N. Y. Post columnist.

Mr. and Mrs. Vic Mizzy, daughter, New York, Nov. 5. Father is songwriter-arranger; mother is Mary Small, stage and radio singer.

Mr. and Mrs. Frank Cooper, son, New York, Nov. 5. Father is talent agent.

Mr. and Mrs. Donald Wayne, daughter, N. Y., Nov. 5. Father is screen writer; mother is former United Artists publicist.

Literati

Pageant Impresses

Pageant, new pocket-size Hillman publication which debuts on stands next week (15), with Dec. issue, lives up to advance ballyhoo and expectations as smart, attractive job. First major national mag of general circulation launched since war, book impresses particularily by its bright format, unusual art work, smart layout and impressive contributors. Opens daringly with eight pages of full color instead of usual article, and contains several unusual pix features. Has 35 features (story and pix) in all, several of interest to show biz, as the Foxhole Circuit layout, a television and Hollywood story. Contribs include Bob Benchley, Major de Seversky, Lucius Beebe, Louis Untermeyer, Burton Rascoe, Robert Moses, Count Czernin, and others. Also contains a hitherto unpublished short story by Irvin S. Cobb. Features include book digest, dept. of puzzles and tricks, with a monthly guest editorial on back cover, first one by Eric Johnston, U. S. Chamber of Commerce head.

Mag, carrying no advertising, has first printing of 500,000 copies Eugene Lyons, ex-American Mercury chief, is editor. Publisher Alex Hillman (who also prints Movieland, among others) explains getting paper for new mag by dropping several other sheets and cutting newsprmt on others.

Farrell Book Cleared

Chicago, Nov. 7.

James T. Farrell's 1936 best-seller, "A World I Never Made," was attacked as "immoral and indecent" in police court here last week by two coppers, who seized a copy in a Loop book store, owned by Morris Levitan, and charged him with selling indecent literature. Police were acting on a complaint received by Commissioner Jim Allmen.

Complaint was dismissed by Judge Jay Schiller after arguments by defense attorneys that the book has been passed by the Chi Public Library committee and is available at the library.

Corinne Griffith's Book

Corinne Griffith, former film star, wife of George Preston Marshall, the Washington (D.C.) "wet wash king" and owner of the Washington Redskins, has authored her autobiog, "My Life With the Redskins." Incidentally, she's co-owner of the pro gridders. Formerly billed as "the orchid of the screen," sportswriter Bob Considine rechristened her "the orchid of the screen pass," that being a football term.

Considine also suggested she retitle the book "My Life With Marshall" and "thus make it a real horror story," but seriously, he's helping to get it published.

Gert Lawrence's Book

Gertrude Lawrence has just contracted with Doubleday, Doran to write a book of informal reminiscences. It will include an account of her experiences this past summer, entertaining the soldiers in France, and it will contain flashbacks of her early career, her private life and her public triumphs. Miss Lawrence expects to finish it before opening in her new play, "Errand for Bernice."

Doubleday will publish the book early in 1945.

O'Connor Prez of Grosset & Dunlap

Grosset & Dunlap, which has just passed into the hands of the Book-of-the-Month Club, Harper & Bros., Little, Brown; Random House and Scribner's announces that John O'Connor will assume the presidency of the corporation on Dec. 1, 1944.

O'Connor began his publishing career in 1907 with P. F. Collier & Son, and has been with Harvard Classics, Grolier Society (Book of Knowledge), Quarrie Corp., v.p., which he is resigning to assume the presidency of Grosset & Dunlap.

Donald Grosset, son of the founder of the firm, will be a member of the new board of directors of Grosset & Dunlap, which will also include Mr. O'Connor and representatives from the publishing houses joining in the purchase.

Streamlined Sat. Review

Saturday Review of Literature will drop last two words of title after the war, becoming "Saturday Review" to cover all the arts.

Mag was book section of N. Y. Post originally. When Cyrus H. K. Curtis sold Post in 1924, Thomas P. Lamont said mag was good enough to be published separately and he backed it for 18 years, dropping $900,000 in the process. Henry Seidel Canby, founder and first editor, is now associate ed and still co-owner. Norman Cousins is now ed, with Amy Loveman and William Rose Benet also associate eds. Harrison Smith is pres. and J. R. Cominsky, v.p. Mag has no circulation or ad manager, usually adding only another stenographer when biz increases.

CHATTER

Harriet Parsons resigned from the INS Hollywood staff to devote full time to film producing.

Mrs. Bugs (Louise) Baer, ex-Follies beaut, has sold Reader's Digest a number of mag pieces.

Ted Lewis goes literary, with his autobiography, "Me and My Shadow," slated for Christmas publication.

Wanda Tuchock's screenplay on "Nob Hill" at 20th-Fox to be issued in book form by McNeilson Publishing Co.

Alex Hillman and Eugene Lyons celebrate the launching of their new Pageant, monthly, with a cocktailery at 21 this week.

Time-Life-Fortune staffers bursting out of their Rockefeller Center office space and overflowing into the French and Empire bldgs.

Bill Ziff, head of Ziff-Davis Pub, authored "The Gentlemen Talk of Peace," for Macmillan. He's also head of Alliance Book Corp.

Samuel Hopkins Adams getting on with his biog, untitled as yet, of Alex. Woollcott. Book by one of A.W.'s nieces getting nice notices, another family saga.

Although now in the Army, David Ewen has managed to put the finishing touches to a new book on orch pilots, "Men of Popular Music," for Ziff-Davis publication in the fall.

Two Philadelphia radio spielers have gone literary. Franny Murray, WIBG sportscaster, has a gridiron piece in current Saturday Evening Post titled, "Danger! This Football Field Is Mined." Dave Grubb, WPEN announcer, sold a fiction yarn to Good Housekeeping slugged "Lollipop Tree."

New son (their second) of the Bob Gessners makes the third generation in the professorial family. The author and Hollywood scripter, now Prof. of Motion Pictures at N. Y. University, says he'll do everything possible that the boy "doesn't make the fourth generation in the professorial racket; if a Hollywood scripter, I'll settle for that."

GI's Home Abroad

Continued from page 1

European Theatre of Operations. Specific city areas where programs will be produced and recorded were suggested to the National Association of Broadcasters, which has undertaken the task, at conferences with armed service toppers. Every state, no matter how small the population, will be allotted one program with additional stanzas for more populous areas.

J. Harold Ryan, NAB prexy, has named Arthur Stringer, of the NAB staff, as coordinator of the entire project, and the latter, in turn, has appointed "Task Force Commanders" in the 17 NAB districts who are going ahead with production. A total of 168 programs have been accounted for to date, with remaining 12 to be ironed out shortly.

Although all shows will have a standard opening and closing announcement, as prescribed in a kit of do's-and-dont's that has been dispatched to "T. F. Commanders" by the NAB, formats will comprise the precise things that returned vets have recommended.

Kit also includes an authorization from Major Gen. F. H. Osborn, head of Army special services, authorizing the NAB to arrange the programs, and a music clearance letter from James C. Petrillo, president of the American Federation of Musicians.

"Task Force Commanders" in the N. Y. area are Arthur Hull Hayes, WABC; Walter Duncan, WNEW, and Elliot Sanger, WQXR, who in turn have appointed a committee of three to evolve program ideas, and produce the six shows which will come from the territory. Ted Cott, WNEW; Gordon Graham, WABC, and Al Grobe, WQXR, are on the production committee.

Broadway

Tillie Leblang Jasie in Jewish hospital, Brooklyn.

Jimmy Davis added to Willard Keefe p.a. staff.

Russel Crouse "profiling" p.a. Dick Maney for Life.

Mary Lou Williams into Cafe Society Downtown Tuesday (14).

Benito Collada, El Chico boniface, back after long stay in Saranac.

Treasurers and Ticket Sellers union has moved to Edison hotel annex.

Metro exec Nat Wolff, ex-Hollywood agent, in town for another 10 days.

Lou Pollock, United Artists ad-publicity topper, in Beth David hosp with a back ailment.

Theatrical attorney Arthur F. Driscoll back at his desk regularly this week, after his recent op.

Al Lutt, of the Tyson & Co. ticket agency, dropped dead in a bus while going to work last Wednesday (1).

S. Jay Kaufman joined Jean Dalrymple publicity office for five weeks to handle opera at City Center.

Maurice Zolotow glorifies Harry Nemo, jiving songsmith, as "The Neem on the Beam" in Dec. True mag.

David S. Cowles, ex-Penguin boniface in midtown, has opened a $100 membership Penguin Country Club, Glen Cove, L. I.

George Deber, of USO-Camp Shows, on a month's trip south and west to Coast, surveying units and auditioning talent.

Justice Mitchell May elected chairman of board of Mitchell May, Jr., Co., Inc., insurance, which does a lot of theatrical work.

Billy Rose's clever ads on the 20th-Fox filmization of h. "Diamond Horseshoe" heralds the film as a $2,500,000 production.

Lucille von Urff, formerly associate editor of Look and recently with CBS Television, has joined Evelyn Gerstein publicity.

Leonard Burton, formerly with publicity office of Alvin theatre, joined Frank Law's publicity department of the Ronay-operated hotels.

The Ronald Colmans (Benita Hume) scrammed to Coast after his Philco guest-shot Sunday "because we're anxious to see our new baby"

When Carole Landis does radio guest-shots now there's a three-ply plug involved—her new Shubert musical, her old 20th-Fox contract and her sponsor.

Capt. Lanny Ross writing from New Guinea about show activity there. In one base in June, he says, 270 stage shows were put on in camps and hospitals.

Frank Versacci, flutist, who accompanied Lily Pons and Andre Kostelanetz on Iran trip last summer, to go along with duo on forthcoming overseas tour.

George Jessel and Ethel Barrymore reminisced of their old vaude days at the Theatre Guild's cocktailery for the star (Albert Basserman was co-guest of honor).

Glory Palmer, now with Ernie Holst's band at the Stork, marks the return of the socialite songsters in the bistros. First femme chirper with a Stork Club band in years.

Mike Todd shilled the "Harvey" firstnighters into the 48th St., with the spiel "this is the house of hits." Show is a Brock Pemberton production; Todd merely controls the house.

Jimmy Savo wearing a new tux while doing his routine at Cafe Society Uptown. First time in his more than 20 years in show biz that comic isn't using his baggy pants and torn coat during his regular solo act.

Actress Judith Anderson, who recently returned to N. Y. after a 10-week tour of the Southwest Pacific with a USO-Camp Shows unit, is now on another tour, in the Caribbean area.

Ever since Life exposed Sherman Billingsley's signals for free drinks, no check, bottle of perfume, etc., the regulars are kidding the Stork's boniface that he'd better change his system of signaling.

Half the residuary estate left by the late George R. Baker of New York, vicepresident of the Manufacturers Trust Co., will go to his wife, Martha Atwood, former Metropolitan Opera soprano.

Capt. Jerry Cargill, ex-agent, back from New Guinea, recuperating at his Bucks County (Pa.) farm and will probably return to show biz activity as a civilian. He was a special services officer.

In length of service the oldest employee of National Screen Service, Paul Benjamin, production dept. executive in charge of the N. Y. territory, rounds out 25 years with the company on Nov. 19.

Louise (Mrs. Bugs) Baer and her gal pals don't want to waste time, so now she hosts "ginrummy breakfasts." States that the luncheon idea kills too much time which they could devote to card-playing.

Al Jolson, with piano-accompanist Harry Akst, doubling back to Hollywood on another hospital tour, after working their way east the southern route. Jolson starts his first Columbia pic production pronto.

Former film player George K. Arthur, now in the Army under his real name of George Brest, has returned to N. Y. after two years in England with the U. S. Eighth Air Force headquarters. He's now a captain.

George Jessel flew in and out on another FDR spiel, under special okay from his studio boss, Darryl Zanuck, a known GOPer. Jessel says he's been shilling for two presidents now, "Wilson" (the pic) and Roosevelt.

Donald Flamm, former owner of WMCA, prez, and Morris Sarnoff, treas., have purchased from David H. Schwartz for all cash over a first mortgage held by the Guaranty Trust Co., the 15-story apartment house at 161 West 54th St.

Auction sale of Mrs. Leon (Ruby) Schinasi's furnishings from her Riverside drive home, long a N. Y. landmark, fetched a strong turnout at the Parke-Bernet gallery Friday and Saturday. She's the mother of Bubbles Schinasi.

An hour after Al Jolson walked into El Conquistador hotel, Tucson, to buy it for Walter Jacobs, he was told it had just been sold. Jacobs thus will resume again at the Surrey, Miami Beach, until his Lord Tarleton hotel is returned by the Army.

Suite 170, Hotel Astor, was the site of an election celebration last night, hosted by the Independent Voters committee of the Arts & Sciences for Roosevelt. Flock of show biz and radio parties all over town sponsored by broadcasting chains, niteries, etc.

Joe Shea, former N. Y. ad and pub director for William Cagney Productions, who has been working on a documentary film for the War Dept., is going overseas on a research mission following completion of current foreign service school training.

Three mothers-to-be, Virginia Field (Mrs. Paul Douglas), Gypsy Rose Lee (Mrs. Alexander Kirkland) and Mrs. Leonard (Sylvia) Lyons, almost stole the show at the "Life With Father" sixth birthday party Saturday nite. Four hours later Mrs. Lyons made the N. Y. Post columnist papa of a son, their third boy.

Hearstian

Continued from page 1

complain to Joe Connolly, head of the syndicate, about the curtailment of her Sunday page, now reduced to her own column through the elimination of articles written by her staff.

Meanwhile Winchell, who is now in California, protested to William R. Hearst about the mangling, and sometimes the wastebasketing of his column. While Winchell just renewed for another year, he said he would sell his wares elsewhere unless the Hearst editors quit kicking his copy around.

Columnist beefed at the handling of his copy by syndicate editors but Winchell decided to remain with the Hearst outfit for one important reason—that the syndicate guarantees to indemnify him against libel on any of his printed material.

Current Road Shows

Continued from page 60

"Ramshackle Inn"—Arcadia, Wich. (6); Aud., Pueblo (8); Chief, Col. Springs (9); Aud., Denver (10-11); Biltmore, L. A. (14-18).

"Rebecca"—Royal Alexandra, Toronto (6-11); Hanna, Cleve. (13-18).

"Sadie Thompson"—Erlanger, Phila. (6-11).

San Carlo Opera Co.—Montcalm, Que. (9-11); His Majesty's, Mont. (13-18).

"Sing Out, Sweet Land"—Bushnell, Hartford (9-11); Colonial, Boston (13-18).

"Sons O' Fun"—Drake, Oil City (6); Embassy, Johnstown (7); Aud., Newark, O. (8); Weller, Zanesville (9); Hipp, Marietta (10); Virginia, Wheeling (11); Mem. Hall, Dayton (13-15); English, Ind'p'lis (16-18).

"Star and Garter" — Blackstone, Chi. (15-18).

"Streets Are Guarded" — Locust, Phila. (6-11); Shubert, New Haven (13-15).

"Student Prince"—Blackstone, Chi. (6-12); Parkway, Mad. (13); Aud., St. Paul (14-15); Lyceum, Minn. (16-18).

"Ten Little Indians" (2d Co.)—Harris, Chi (6-18).

"Three's a Family"—Curran, San Francisco (6-18).

"Tomorrow the World"—Colonial, Boston (6-11).

"Trio"—Walnut, Phila. (6-11).

"Tropical Revue" (Katherine Dunham)—Hanna, Cleve. (6-11); Royal Alexandra, Toronto (13-18).

"Voice of the Turtle" (2d Co.)—Selwyn, Chi (6-18).

"Wallflower"—American, St. Louis (6-11).

"Waltz King"—Victory, Dalton (7-8); Cox, Cincy (9-11); Davidson, Mil. (13-18).

"Winged Victory" — Mas. Aud., Frisco (6-18).

Chicago

Joe E. Lewis into the Chez Paree Dec. 7.

Harriette Smith, only femme song plugger here, moved over from Chelsea Music Corp. to Bourne Music.

Nick Lucas recorded a series of spot announcements for Holsum Bread airers at Republic Recording Tuesday (7).

Elmer Norman Brendel, son of movie comic El Brendel, arraigned in Felony Court on charge of passing $190 in rubber checks.

Arthur Knorr, N. Y. Roxy art director, will address Chicago Display Club Friday (10). He's being brought here by Dazian's, theatrical costumers.

New officers of Warner Bros. employees club are Charlie Ryan, prez; Herb Wheeler, v.p.; Margaret Stieper, treasurer, and Astrid Woehler, secretary.

Warners' starlet Marjorie Riordan, taken in tow by studio's Chicago flack, Lucia Perrigo, spoke at a "Hollywood Canteen" press lunch at Milwaukee A. C.

Wanda Cochran taking over as Laurie in "Oklahoma!" while Betty Jane Watson honeymoons with her new spouse, Gerald Austensen, singer in same show.

Arthur Schoenstadt, head of the Schoenstadt circuit, trains out for Phoenix at close of current Community War Fund Drive. He's chairman here of amusement and recreation division.

Pat O'Brien, Spencer Tracy and Jack Benny, all stationed at Great Lakes Naval trainery in World War I, skedded to auction off bonds at Notre Dame-Great Lakes pigskin bout in Soldier Field Dec. 2. Highest bidder gets blanket once owned by Knute Rockne.

Damages Bob Williams is asking of Balaban & Katz for death of Red Dust, his performing dog, backstage at Chicago theatre a while back total $250,000, with both sides now taking depositions in case to be tried in Superior Court. B&K attorneys deny it's being settled out of court.

Irving Mack of Filmack, subbing as national canvas man for Johnny Jones of Jones, Linick & Schaefer, will attend Variety Club's national convensh in Washington Nov. 23 to 25. Delegates from here are Phil Baker, Republic district manager, and Eddie Burnell, indie exhibitor.

Reno

By Ted Friend

Chico Marx opens tomorrow (9) at Bob Miller's Trocadero in the El Cortez hotel, where business continues to be good. The Robertos, who have just concluded engagement there, proved one of the most popular dance teams to hit this town.

Recent Hollywood visitors looking for ranch to buy were Noah Beery, Jr., and his missus.

Town's newest sock spot is the Bonanza with gaming, bar and dining. Plenty emphasis on atmosphere, with fixtures reputed to come from well-known ex-Barbary Coast spot.

Sally Mayo, singer from 19th Hole in New York, out here for "the cure," is brightening the spotlight at Joe Zemansky's Club Fortune.

Rhumba and Latin terp the big things here since Arthur Murray opened his studio a few weeks ago.

Harold's, Bank and Palace clubs have had big season, with enormous influx of hunters from all sections of California, particularly the southern section, contributing to the gaming tables.

Minneapolis

By Les Rees

Bob White orchestra and Danny Ross into Happy Hour nitery.

Second annual western champion rodeo set for Auditorium Nov. 20-26.

Chet LeVoir, Republic salesman, taken seriously ill during North Dakota trip.

Hotel Radisson Flame Room headlining Ralph Lewis, comedian, and local Lions club quartet with Gene Eyman orchestra.

Three Imaginators held over at Hotel Nicollet Minnesota Terrace with Lebrun & Campbell, Bert Allerton, Selma Marlow dancers and Perry Martin's orchestra.

Rudolf Friml concert, with composer appearing in person and with 50-piece locally recruited orchestra and Conrad Thibault, Margaret Speaks and other soloists, drew capacity house of 5,000 at Auditorium bowl.

Mexico City

By Douglas L. Grahame

Lions Club gave a fiesta for radio performers.

Susana Cora and Jacqueline Dalya, pic actress, to Hollywood.

Leslie F. Whelan, 20th-Fox foreign publicity director, visiting.

Rayen Quitran, coloratura soprano, featured on programs at XEQ.

Luisa Maria Alvarez back from Hollywood, where she sold 20th-Fox her script, "Dark Times."

Symphonic Orchestra of Mexico touring the northern tiers, with loops into the larger Texas cities.

National Cinema Impresarios Assn. convenes here Nov. 16-19 to discuss booking pix, film distribution, building and financing cinemas.

"Christmas Holiday" (U), titled "Light in the Soul" in Mexico, in its third week at the Cine Olimpia, and "Arsenic and Old Lace" (WB), titled "Sweethearts' Night," in its second at the Cine Alameda.

Enrique Saro, subdirector of the Nacional Financiera, the government's fiscal agency, for many years, now general manager of the pic industry's own bank, the Banco Cinematografico. He succeeds Lic. Carlos Garriedo Galvan, who has become managing director of Films Mundiales.

Concert Dates

Continued from page 1

ing is Frank Sinatra, set this week by Music Corp. of America for three dates out of which it is expected he will collect $25,000 net for himself. That's net. Dates are Nov. 16, Buffalo Auditorium; Nov. 19, Montreal Forum, and Nov. 26, with Arthur Fiedler and the Boston Pops Orchestra at the Boston Symphony Hall. The Voice did a Lewisohn Stadium concert last summer, but this was primarily a prestige date.

It's reported that the Buffalo and Montreal dates involve $10,000 flat guarantees to Sinatra, against 50% of the gross. Boston date, in a smaller hall, is said to call for less.

Another "hot" concert attraction is Phil Spitalny and his all-femme orch. outfit recently grossing $101,000 in ten stands, with the leader's end put at $52,500. Top one-night gross was $17,000, in Cleveland. Spitalny, now doing a filmusical for Universal, plus his regular weekly radio show, is set to go out again early next year, playing concert halls at a $3,500 per night guarantee against a 60% take of the gross.

Also slated to go out early next year is Erno Rapee, Radio City Music Hall maestro, with a troupe of 50 musicians, plus singers. Rapee likewise is playing on a guarantee against percentage basis. Another 1945 possibility is Kate Smith. Smith, Spitalny and Rapee dates are being handled by Harry Squires of Century Concerts, who is generally credited with starting the current concert vogue. Squires also handled the concert run just completed by the Andrews Sisters. Trio reportedly did spotty business, with Ottawa (Oct. 31), returning the lowest gross, $2,200. Nevertheless, the girls are said to have taken $11,000 as their end after all expenses, this being on eight concerts.

Romberg Paved Way

Current concert development is traced to dates played last year by Sigmund Romberg, bookings originating with Squires, then with the William Morris office, but now a partner with Dick Dorso at Century. Romberg came out of 15 weeks of concerts with a claimed net for himself of $70,000. Squires then set Gracie Fields on 10 dates, returning $46,000 and subsequently he booked Richard Korbell (juve) pianist, for a date at Carnegie Hall, gross hitting $5,400 for one night. Date was preceded by extensive ballyhoo, including several radio guest dates and local newspaper and subway car card campaigns.

Much of the success of these bookings is credited to a war psychology. The audience aimed at is primarily the same group that listens to the acts on the air. Most of the families have sons, fathers or brothers in service. They're eager for relaxation, but shy away both from strictly long-hair music and from night clubs, primarily because of their sober war mood. Result is that schmaltzy music—the Lehar-Friml-Romberg type numbers being favored at most of these pop concerts—kills 'em, especially when it's played by a radio act they've been listening to for years.

Unlike theatre dates, when acts can go in on the strength of standard theatre advertising and publicity campaigns, the concert dates require long advance bally. Squires declares that the only way to sell the concerts for top grosses is with a six to eight-week advance bally, circus style. He blames the spotty Andrews Sisters biz on insufficient promotion time.

There are several other acts now playing concerts, among them Joe Howard's "Gay Nineties" and the Southernaires, both having had long air runs. Southernaires, so far, have done 51 concerts, with a gross so far of $32,000. Act will be out until Dec. 15.

For the performer, concerts have several advantages. Grind is much easier than five-a-day theatre dates and the cash payoff is much higher, since the concert scales exceed those in force in vaude and deluxe houses.

Hollywood

Kay Francis laid up with laryngitis.

John Wray, dance director, joined the Army.

Veronica Lake and Andre de Toth to wed Dec. 11.

Ingrid Bergman to Canada to help the War Bond drive.

Jerry Ash celebrating his 30th year with Universal.

Eleanor Parker home from the hospital after appendectomy.

Neil Agnew in town for conferences with David O. Selznick.

Robert Z. Leonard back to work at Metro after prolonged illness.

John Wayne made property settlement in his wife's suit for divorce.

Harry Cox, National Theatres treasurer, in town for circuit confabs.

Joan Caulfield became Joan Caufield, knocking the "l" out of her name.

Earl Carroll to Las Vegas, Nev., for opening of his "Vanities" road show.

Glenn Billingsley reopening Hollywood Tropics as Billingsley's Cafe Tropics.

Margaret McDonnell, Vanguard story chief, recovering from major surgery.

Jose Iturbi shoved off for a three-month concert tour of the south and midwest.

Lieut. John Shelton, former screen actor, reported hospitalized in the Mariannas.

Ruth Hiatt, screen actress, suing Pierre Masciotra, nightclub owner, for divorce.

Margaret O'Brien, seven, slated for the nexe edition of Who's Who in America.

Charlotta King and Richard Wallace Gibbings, singers, to marry during the holidays.

June Preisser mulling an offer from Mike Todd to play in "Mexican Hayride" on Broadway.

Pvt. Red Skelton in town on furlough after completing basic training at Camp Roberts, Cal.

Milton Berle asked 20th-Fox for an extension of his film contract, to continue his Broadway acting

Lassie returned to his star-spangled doghouse at Metro after locationing up in Washington state.

Richard Harlan, film director, granted annulment of his marriage to Rosita Harlan, Cuban dancer.

Richard Mealand checked in from New York for his new job as head of Paramount's story and writing department.

Olivia De Havilland, recovering from pneumonia in the Fiji Islands, advised by physicians to discontinue her USO tour.

Gregory LaCava filed suit to evict tenants of his Malibou Beach house before he is ousted from the bungalow he rents in West Los Angeles.

Ginny Simms hospital touring this week (Nov. 5-10) in New Mexico and Texas. Helen Forrest touring four hosps this week (4-10) in Oregon and Washington.

Pittsburgh

By Hal Cohen

Gloria Lee Dancers slated to stay at Nixon Cafe until Jan.

AFRA tossing supper dance and show at Hotel Schenley on Nov. 17.

Pvt. Fred Hart, former Republic shipper, reported wounded in France.

Phil Taylor, stilt skater, back in "Icecapades" after recovering from an operation.

Home town tickled at Pianist Earl Wild's successful New York debut at Town Hall.

Playhouse opened second show of season, "Papa Is All," last night (Tuesday) for a run.

George Alabama Florida around beating the drums for "Blossom Time," which Nixon gets Nov. 20.

Curt Guckert, just out of army, has replaced Saxman Stan Bailey with George Wells' orch at Oasis.

Singer Janey Knight has turned down road offer from Art Farrar band to stay here with Joey Sims' outfit.

John Mason Brown

Continued from page 1

orientating from theatre and branching out into films, books or anything Brown likes, critic being given free hand for his page. Brown will travel, catch shows out of town, watch general amusement and arts trends, and "Lippmannize the arts" in his column. Critic has also lined up a radio program, and some lecture work, besides the SRL chore.

It's known Brown turned down two promising offers from Herald Trib and World-Tele for daily drama stint, preferring to get away from daily Broadway grind. Brown states he won't do any daily reviewing this season anyway. His SRL tieup is in line with mag's move towards postwar change into weekly of general arts, broadening its editorial base to get away solely from books. Brown's national coverage instead of Broadway stint will be in line with new policy.

HILDEGARDE

STAR OF

THE RALEIGH ROOM

TUESDAY NIGHT, 10:30 EWT

NBC-Red Network

LISTENING IN
With Ben Gross

Hildegarde has made 'em eat their words. The personages who are dining on their own syllables are those critics who said: "This gal will never do for radio. She is a purely visual artist, and to appreciate her talents one must see her." Well, here's the answer: According to the latest Hooper ratings, her new NBC Tuesday night show is now among the first 10, with a mark of 16.7. Her earlier appearances on the air were failures because these did not convey her personality to the loudspeakers of the nation. But her energetic and creative manager, Anna Sosenko, did something about it. And this something was an attempt to transfer to the air the atmosphere and the showmanship that make Hildegarde such a success in the Persian Room of the Plaza. This has been accomplished by having her do more of the types of songs which have made her famous and by making every effort to prop her with good material, plus interesting visiting celebrities . . . Yes, Hildy has made the rank of radio topnotchers and I, for one, am rooting for her to stay there!

(Reprint from
N. Y. Daily News
Nov. 5, 1944)

My Heartfelt Thanks Ben Gross—

Personal Manager
ANNA SOSENKO

Direction
MUSIC CORPORATION OF AMERICA